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SEDLEY BROWN.

WBRADLEY '03

SOME ONE who modestly, or is it cravenly, hides himself behind the curtain of anonymity has written a Junius-like satire on criticism that will make the fearless and sometimes ruthless William A. Brady embrace himself when he sees it. At Hammerstein's Victoria Hope Booth appears in the satire which is entitled The Little Blonde Lady. Miss Booth impersonates an author-actress who entraps the critic, Horatio Hammer, into admitting that he is swayed by personal prejudice and writes his criticisms before seeing a production.

There is a good deal of true newspaper making about the playlet, even to the paper littered floor and the office boy who knows far more than his boss. We would be sure that a newspaper man is the author did he not speak of his output as an article, when the newspaper devil himself knows naught but "story" or "stuff." In the guise of a stenographer engaged in an emergency to take his dictation, Miss Booth appears in a comic opera costume of short grey skirts, long golden braids and pink lingerie, and of course so transports the callous critic into the atmosphere of comic opera, or, worse, musical comedy, that he embraces her without waiting for an introduction. Little Miss Booth is a handsome woman whom some modish tailor or Mrs. Osborn would do well to implore to wear their gowns as an advertisement. It is a psychological problem why she chooses an Edna May make up that carefully conceals her best points as well as destroys the illusion of Park Row environment. In her garb of grey and pink Miss Booth would never get past the Major Domo of the office boys, at least until those care-free hours after the paper has been put to bed. Miss Booth's husband, a newspaper man, is suspected of the authorship of the sketch. Perhaps he will not avow it, because the author dares to say, "I would put James K. Hackett to washing windows and Mansfield to shoveling coal. No actor is worth more than three dollars a month."

North of Mason and Dixon's line lynchings, though infrequent, are possible.

Already the fast rising walls of the new Astor Theatre blazon forth the announcement that Annie Russell will open that theatre in September. Already the first orchestra seat has been engaged.

There are brothers and brothers, but Tommy Russell is a brother. He has crossed seas and braved siroccos and earthquakes, ridden in mad motors and on runaway locomotives to be at all of his sister's first night performances.

He has never missed one, and please God and the common carriers he never will. To be sure that he never will he has engaged the first seat on the right of the middle aisle in the Astor before the seat has been made and while the aisle exists solely in the mind of the architect.

Trixie Friganza, bouncing, handsome and bewitching as when she outchaperoned The Chaperones, made her debut in vaudeville at Hammerstein's last week. She imitated her whom she described as "that sweet and clever woman, Miss Marie Dressler," cleverly and at length, and soon put her audience in great good humor.

Although Clarence Harvey in His Honor the Mayor is a funny "funny man," and Blanche Ring's excess of animal spirits and brimming good nature are pleasingly utilized, and the chorus is youthfully pretty, and the lines are fair and the music good and the staging vivid, the play is a theatrical centipede of many legs. The legs are those of the pony ballet.

The aggregation of eight vigorous and heavily wigged English dancers is agreeable in its way, but the management permitted it to be a too obtrusive way. The pony ballet was on the programme five times and took an encore on the slightest pretext. The scratching of a man's bald head and another's search for his handkerchief were so construed by the vigilant and carefully instructed orchestra leader. Those who exclaimed "There is the pony ballet" in tones of glad welcome at first said it with different intonation and meaning at last. If the pony ballet wants to go starring let it go star, but don't let its longing for applause again deprive the audience of another hearing of "Sweet Tokay," the best drinking song since "The Brown October Ale" of Robin Hood, which was one of the curious happenings of the opening night.

Here is the song, which was well sung by John Pratt, baritone:

Flow, Danube, the world through and through
No river reveals such beautiful blue;
Flow on from the hills to the vales.
Give life to the land where the blue waters trail.
Flow Danube! Give life to the vine,
Till bursting fruit yield us a torrent of wine.
Deep, deep as thy bosom of blue,
We'll drink of Tokay a full bumper to you.
Chorus.—Sweet Tokay, sweet Tokay!
With delight from the flagon we tip, tip, tip.
Rich bouquet flies away,
From the bubbles that break on the lip.
Sip, sip,
No alloy in its joy!
There are laughter and love in each sip.
He who fears gets but tears;
He who quaffs thee but laughs:
Sip, sip, sip, sip.

Andrew Mack says he loves Australians and he doesn't cares who knows it. "God bless 'em," he said with the Irish brogue he had been using in The Way to Kenmare not yet rubbed off his tongue. "They have what we have not, or if we have we take great pains to hide it. That is sentiment. They have hearts in Australia and their hearts direct their tongues and all the rest of 'em. If they like you they never forget you, even when you're dead. Up there at Bunzard's Bay lies Joe Jefferson, great actor and greater soul, already nearly forgotten. In the Waverly Cemetery at Sidney is a little grave with a shining gray marble shaft over it. An Australian gentleman showed it to me.

"'Did you know Bessie MacDonald?' he asked.

"'Bessie MacDonald?' said I.

"'In Hoyt's A Milk White Flag,' he prompted.

"'Know her? Of course I knew her,' I answered.

"'She was clever,' he said simply. 'We liked her. You remember how rippingly she sang "Mah Honey?" She had some sort of an accident here, fell as she was going up the stairs to her dressing room, I believe. The injury took a wrong turn and she died. We buried her there.'

"There, carved in the gray marble, was 'Our Honey,' and though that was eight or nine years ago she is 'Our Honey' to them yet."

He held out the photograph he took of the little flower wreathed grave on the sunny hillside.

"Never a day but there are fresh flowers there," said Andrew Mack. "God give us Americans more Australian sentiment."

We have borne much this dying season and we wish that at its last gasp we might have been spared The Girl Patsy. The author in her schoolgirl days probably stole a frightful hour to read a dime novel founded upon a shabby legend of babies shuffled in their cradles. But Mrs. Feigl, experts assure me, has grown up. The evidence may be in her person. It does not appear in her work. What bitter fued she has with unwary playgoers I know not, but she trapped them cruelly with a somewhat fetching play title and bestowed upon them an evening they will long remember, though not with pleasure. The play is a marvel of absurd situations and dialogue, founded upon the moldy babies-mixed-in-their-cradles idea. All the worse features of all the worse plays we have seen rioted in it. One sole pleasant spot in the maudlin waste was the personality of Mary Ryan, who was the girl Patsy. Miss Ryan is a graduate of the Dearborn Stock Company of Chicago. In her performance we saw fleeting resemblances to, although no conscious imitations of, Maude Adams and Eleanor Robson. Repose and a degree of sincerity are hers, but if Miss Ryan be satisfied with Miss Ryan's present methods another will be added to the sadly long list of theatrical cases of arrested growth.

A Lamb bleated to me confidentially that, while the plan of a benefit for Henry Clay Barnabee and Mrs. McDonald, of the one time Bostonians, had been given over, temporarily at least, the Lambs had in a quiet and to the beneficiaries entirely satisfactory manner performed the service less ostentatiously. The merrymakers of ye old time may laugh again.

On the farm up the Hudson that was bought with the profits of his brilliant vaudeville sketch, The Chorus Lady, James Forbes is building a country house. Since the Britons have been pleased to appreciate Rose Stahl and The Chorus Lady—so greatly pleased that at the Palace Music Hall they shout "Bravo!" and "Right, my girl," when Miss Stahl says, "Don't I look like Ellen Terry?"—Mr. Forbes is pondering on what he will do with the British royalties that are multiplying pound on pound. Perhaps he will build a diamond kennel for his Scotch collie. In his master's mind there's nothing too good for Wee McGreegor. Or he may buy another farm or a mine at Goldfield, Nev. But whatever will he do with his share, and as Henry B. Harris's assistant and partner he has a share in The Lions and the Mice that are increasing and replenishing the earth on both sides of the Atlantic? Verily there are signs and portents of a new millionaire upon the horizon. W. R. Hearst, trust buster and millionaire mincer, take notice!

"The critics with one accord say that my vaudeville methods cling to me," said Stella Mayhew, plump and pleasing in baby blue as she waited to go on the stage at Weber's Music Hall. "Bless their hearts—and heads—I've only had six weeks of vaudeville in my life. I have been on the stage a long time. I won't deceive them about that, but I have happened to be with only a few plays. I was the old colored mammy in The Suwannee River for seven years, and with The Pulse of New York a long time. I had been playing in the West before I made my first New York appearance in The Man From China and sang 'Fifty-seven Ways to Catch a Man.' I played in Fritz of Tammany Hall and Comin' Through the Rye, and starred in The Show Girl. The six weeks of vaudeville were in the Orpheum circuit on the Pacific Coast. But in all of the productions I had specialties, so the critics were not entirely wrong. Anyway, I wouldn't tell them so. Aren't they a handsome race of men?"

Vale Marie Dressler, Lady Greatheart of the profession! Welcome Stella Mayhew, good fellow and clever. And dashed be he who makes unnecessary and wilful comparisons!

Joe Weber is the pioneer in introducing artistic theatre programmes in New York. Last week we girls stopped with marshmallows suspended in midair and hatpins prodding knees to admire the innovation. The new programmes are welcomely small. Who wants to drag home a blanket sized programme to prove that she has been to a play? On a softly colored, neatly bordered background are figures of marionettes representing music and mirth, as dainty a cover as can be found on the best candy box at Christmas. Moreover, there is no baffling search for the cast or synopsis, for the programme falls open of its own will at the middle and lies prone and convenient upon the most tumultuously heaving lap. The programme savers should take Joe Weber to their grateful bosoms.

THE MATINEE GIRL.

THE STAGE IN PARIS.

Roule-ta-Bosse—Le Tour de Main—The Exiles—The Strange Adventure—Antoine.

(Special Correspondence of The Mirror.)

PARIS, May 26.

The Théâtre du Palais Royal has fallen into line with the Grand Guignol and the Capucines, presenting what we in Paris call "Un Spectacle Coupé"—a chopped up performance, so to speak. Two of the little one-act plays that have been running there have had a well-merited success; they are so funny they are positively ridiculous—not in any satiric sense, but in the sense of being singularly laughable. I do not mean to say they are dramatic masterpieces in the degree of taking any risk of becoming modern classics or anything of that sort; however, I do mean to confess that they furnished me infinite diversion, and that is a good deal for so old a dog to admit; especially a dog of the critical kennels! Les Grenouilles was written by Max Maurey, whose idea of humor appeared to be about as highly seasoned as it is comical. Alice, who is pretty and necessarily young, has made the acquaintance of one Hector, whose weakness where the fairer sex is concerned suggests his great namesake of ancient Troy. After having dined at a restaurant, Alice invites the unsuspicious and affable Hector to her house; once there, however, she declares she feels ill, blaming her indisposition to the frogs she has for dinner. Her respectable and elderly maid is dispatched for a doctor and at the same moment some one appears with a receipted bill for 500 francs. Hector reluctantly pays the money, for Alice is too sick to attend to such bothersome matters; the physician appears and sends Hector away to pass his evening in solitude. Then comes the surprise. The doctor is Alice's husband and the servant is her mother. Alice has simply played a little trick to obtain that very useful sum of 500 francs!

Gouzague, the second piece to which I referred, is the work of Pierre Veber, generally known as the genial critic of The Herald. Monsieur and Madame Mouchel, who are giving a dinner party, are distressed to find they are to have thirteen at table. To avoid this dilemma they invite the piano tuner, Gouzague, to join the company, introducing him to their friends as the Marquis de Gouzague. One Monsieur Brisard is having a spasm of jealousy because he has discovered a type-written letter to his wife, obviously from a lover and signed only with the mysterious initial X. This note, actually composed by one La Chambotte, makes an appointment for that very dinner party. Unfortunately Gouzague's Christian name is Xavier. The situation develops dire complications, extremely funny from the point of view of an audience. A romantic girl confides to Brisard that Gouzague is merely pretending to be an artisan in order to meet her, and La Chambotte offers the tuner a neat sum to bear out the story. In the end the tuner wins out to the tune of a pretty young wife and a nice income into the bargain. Who wouldn't be a piano tuner?

Roule-ta-Bosse, which bids fair to go on record as one of the sensations of the year—incidentally proving that Parisians love a genuine melodrama as well as their New York contemporaries of the Wild West and Red Indian appetites—was presented at the Ambigu on May 11. It is a play in six acts and a prologue—and the prologue, wonderful to relate, is really the most absorbing and unique portion of the entire composition. Jules Mary and Emile Rochard are jointly responsible for the drama, and, therefore, are jointly to be congratulated. The prologue occurs in 1870, during the height of the Franco-Prussian War. Roule-ta-Bosse, a little waif, only fourteen years of age, who keeps the wolf from the door by the pathetic means of turning somersaults on the highway, has taken under his protection Bastienne, a child of six, whose grandfather has been slain by the Germans. In the shed where he sleeps he also hides the Duc de Senoncourt, for whom the Prussian soldiers are assiduously searching. The boy knows that Gaspard de Mauléon, the heavy villain, killed his father by cutting the rope of the trapeze on which he performed; Gaspard having done this nefarious act because the performer's faithful wife, mother of Roule-ta-Bosse, refused his evil advances. When the Marquise de Mauléon, Gaspard's aunt, adopts Bastienne the boy's heart is broken, though he manfully appreciates that the future of his little comrade is now assured.

Twelve years have elapsed when the curtain rises on the first act of the drama proper, the scene showing a Parisian wineshop, the headquarters of Gargousse's band of burglars—eminently respectable second-story men who even go unarmed rather than take any chance of wounding their victims. Gaspard enters, in almost a Bernard Shaw vein of topsyturvydom, for the purpose of blackmailing the burglars, having had the good luck to see the gang looting the residence of a particular friend. Gaspard, being liberally treated, proposes that Gargousse raid the habitation of the Duc de Senoncourt, who is absent from the capital. At this moment a shriek is heard and the burglar-in-chief, plunging into the river, rescues a would-be suicide—Roule-ta-Bosse, of course. Roule-ta-Bosse is horribly disfigured with scars, the result of a boiler explosion on a steam barge. On the occasion of the accident he had saved the crew; afterward, being unable to find work, he had decided to take his own life. The attempted burglary of the Duc's house is foiled by that nobleman, Roule-ta-Bosse—who is ignorant of the nature of his employment—being the only one of the marauders to be caught. The Duc, recognising the boy who saved him from capture twelve years before, pardons Roule-ta-Bosse, gives him honest work, and informs him that he, the Duc, is engaged to marry a young girl named Bastienne. Under the name of Brusquet, Roule-ta-Bosse continues loyally to protect Bastienne. When Gaspard endeavors to kidnap the girl this vagabond hero comes to the rescue and stabs his ancient antagonist.

Hélène Réyé gave a wonderfully pathetic portrayal of the boy Roule-ta-Bosse in the prologue. Monsieur Etiévant, as the grown man of the main drama, gave a highly commendable, though somewhat less sympathetic, performance. Grey was a splendid villain—an all-important factor in the action; and Villa was a most ideal and exemplary chief-burglar. Maggie Gauthier was very touching as Bastienne.

Max Maurey has yet another new set of brief attractions at the Grand Guignol, including the dramatization of Mark Twain's agricultural witticism of which I made mention in my last letter. Le Martyr de la rue Pigalle (The Martyr of Pigalle Street) is a clever study of how feeble the strong sex can be when the supposedly weaker sex is determined to take the upper hand. Renseignements (Inquiries) shows the public a young woman going to consult the mistress of the man to whom she is betrothed—a situation no longer unfamiliar to Parisian theatregoers. Après l'Opéra (After the Opera) is a specimen of ultra-rapid and intense dramatic action arranged in three scenes, written by Docquois, and replete with genuine emotion. Fatality, adultery and vengeance are the main ingredients, handled with facile skill and no mean exhibition of tragic comprehension. Le Petit Babois presents the case of a small urchin of parentage doubtful in a fivefold degree. All five pieces are capably presented by Monsieurs Tunc, Ratineau, Chevillot, Werney; Mademes Pierval, Percy, Mérian and Bailly. André Mycho did excellent comedy work in Le Petit Babois.

Le Tour de Main, a comedy in three acts, received its first production at the Gymnase, on Wednesday, May 16. The piece is the work of two gentlemen, F. de Croisset and A. Tarride, and was written some eight years ago, de Croisset asking Tarride to collaborate with the expectation that the clever actor would himself create the leading role, now assumed by Huguenet. This is a comedy drama with a moral that would never have been endorsed by the truthful father of the United States; in brief, the only deduction to be drawn from the story is that, under certain disagreeable conditions, it is far wiser to lie at the cost of enduring sundry pangs of conscience than to mix matters up by divulging the whole, uncompromising—or rather, compromising—truth. The Marquis Gérald de Chaluce has never been particularly observant of his marriage vows, but, as he has had the sagacity to keep his infidelities to himself, his wife is perfectly happy notwithstanding. His son, René, a man of literary pursuits, is married to a loving but frivolous young woman by the name of Jeanne. In compiling a historical work René is assisted by a charming widow to whom he formerly paid court, Hortense de Raudier. Jeanne, seeing that her husband has transferred his allegiance, orders the widow out of the house, and when René defends his companion proceeds to get even by giving herself up to Pierre, a hair-brained sort of young fellow. The husband, having come to his senses, wishes to be reconciled to his wife, but Madame finds herself in a quandary between convenience and conscience. She ultimately follows the practical advice of her father-in-law, who insists that she is no more culpable than her husband and that she has the same right to suppress annoying information. So René remains blissfully ignorant of "certain things" and the play comes to a happy conclusion. I only hope that Madame's conscience didn't inopportunely reassert itself at some later date. It's a strange species of happiness that leaves the possibility of such a future calamity in the background! The principal parts were competently played by Huguenet as old Gérard, Magnier as his son, Mademoiselle Regnier as Jeanne, and Mademoiselle Dranquet as the widow.

At the Porte Saint-Martin The Exiles, a Siberian melodrama in ten scenes, is scheduled for the Summer season and ought to hold the fort for some time to come if strenuous intrigue can serve the purpose. It is one of those old plots which must make the genuine Russians smile in their beards; but it is therefore none the less fascinating to the public. I saw it and smiled—albeit I was born far, far from the Slavic frontier; and yet I had to admit that my attention had certainly been riveted on the story. At least it has the wholesome advantage of not concerning itself with dubious ethical and philosophic contentions. It is one of those delightful tares in which Villain is spelled with a capital letter and all the speeches of the hero, so to speak, are read in italics. Monsieurs Wus and Lubomviski shoulder the responsibility of having concocted this somewhat virulent form of entertainment; and I, for one, am grateful for their efforts. It is fairly gorged with emotion, action, pathos—which never actually becomes bathos, despite the melodramatic thunder which might well serve to curdle the best intentions—and any number of dramatic transitions. Schlem loves the sister of Wladimir, whose fortune is coveted by the intriguing Laikine. The traitors do their worst to implicate Wladimir in a plot and have him exiled to Siberia, accompanied by a heroic Frenchman. The exiles escape and finally triumph in the most unqualified fashion over a long array of apparently insurmountable difficulties. The plot is a kind of steeplechase in which the heroes bravely vault over all obstacles. Monsieurs Duquesne, Dulac, Linbel, Poggi and Fabre; Mademoiselles Mignot and Depenitier all play their roles with an astounding air of conviction.

On Monday, May 21, two new pieces were presented at the Odéon: L'Etrange Aventure (The Strange Adventure), in three acts, by Lucien Gleize; and Le Judes Ans et de l'Amour (The Game of Years and Love), in two acts, by Monsieurs Aderer and Ephraim. Though L'Etrange Aventure is open to the accusation of being bizarre, it has a notable touch of pleasant irony and it has an unusual philosophic theme. It is a satire on the force of conditions and circumstances. Monsieur and Madame Auffroy are one of the three Parisian couples who go on a yachting expedition. Madame has a lover, Derbel, and a second bashful admirer, a common sailor on the yacht, by the name of Jacques. The boat founders, the company seeks refuge on a barren island, and—conditions alter. Jacques becomes captain and would have supplanted Derbel in the affections of Madame Auffroy had not rescuers appeared to readjust matters and re-establish former conditions. The piece was capitally rendered by Monsieurs Dax, Laumonier, Plan, Cazalis; Madame Sergy and Madame Farna.

The second piece, Le Jeu des Ans et de l'Amour, aims cleverly to depict the conflict of love and worldly interests—for love is surely the least mundane motive left to modern society. An aunt and her niece both decide to marry; to further their best interests the younger woman is to marry the older man and vice versa. Love is stronger than all the force of less sentimental reasons, and at the end of two agreeable acts the pairs are more suitably reassorted. An acceptable presentation was afforded by Séverin, Lizer, Mademoiselle Even and Madame Farna.

I am now able officially to announce that Antoine has been named director of the Odéon and will presently assume active control. His old theatre, under the management of Grémier, will still be known as the Théâtre Antoine. Great things may confidently be expected of this latest departure.

All sorts of rumors about that election at the Society of Authors pervade theatrical circles. I, for one, shall be heartily glad when it's all over.

PASSE PARTOUT.

THE STAGE IN BUDAPEST.

The Royal Opera—A Very Bright New Star—The Nightingale of the Nation.

(Special Correspondence of The Mirror.)

BUDAPEST, May 15.

In the Hungarian capital, Budapest, theatrical life usually ends with the close of April. The prominent families go to the country or to bathing-places, the heat begins to be unbearable, the shoes of the walkers stick to the asphalt-pavement, every man escapes to the green, and the theatres of stone change into chambers of torture in spite of all ventilators. The color runs off the cheeks of the actors, and the pink-faced prima donna becomes in half an hour a beldame from the heat. At such a weather only the Summer theatres are to be

Countess Italia Vasquez as Recha.

borne, and really the two arenas of the capital are capable of containing the whole amusement-seeking public.

This year, however, the season became elastic because of the political situation. The new-elected Parliament begins its meeting towards the end of May, a curiosity, for the new government holds up also the theatrical life. The eight stock companies in Budapest bring some novelty every week and also the two Summer theatres have opened their doors. Last Sunday the happy Budapest public had fifteen dramatic and opera performances in one day.

Our biggest theatre, the Royal Opera, has no luck with its novelties. In the height of the season it presented a mixture of serious opera and vaudeville under the title of The Gipsies of Nagy-Ida, by Ferdinand Rekai. This composer is a Wagnerist; his ragged, funny scoundrels of gipsies act and sing like Tristan and Parsifal, the chorus sings like the Brabantian and Saxon nobles of Lohengrin, and the ridiculous prince of the gipsies execrates in music the murderer of his daughter as a fugitive Pope of Rome. After four or five performances the novelty became an antiquity and enriched the curiosity shop of the Opera House.

The second novelty was the opera of a new Italian composer, Count Wolff-Ferrari, The Curious Women, which had had a very great success in Germany. We are told it was performed about one hundred times in Berlin and several times at other theatres. The libretto, however, but newly outfitted from Goldoni's old comedy, lacks any spirit and amusing element, and the music, though fresh and pleasant, is in the greater part taken from Mozart, Nicolai and other German composers. Perhaps this was the reason why this music pleased in Germany, the old well-known airs of the Great German composers enchanting the audience. In Budapest the Mozart operas are well known; The Merry Wives, of Nicolai, are also on repertoire, but Wolff-Ferrari had had no luck with his outfitting, in spite of the fresh and fine humorous performance of one of the curious women, Vilma Valent, a very lovely contralto—but even she could not save the poor opera from a fall.

To bring the season to the close Master Puccini himself appeared in Budapest to personally conduct the last rehearsals of his fine new opera, Madame Butterfly. The poor opera manager, Raoul Mader, had much to suffer from the caprices of the Maestro. Nothing was good enough for him, not a man of the orchestra, not a performer of the stage. The members of the orchestra, being very good and conscious musicians, burst out in revolt against the Italian master; the performers had better humor and were more patient and went on in their own way. Puccini threw himself on the ground in despair, but at last a holy peace was made and he was very happy, for the manager arranged a whole Puccini-ring from his operas. Life of the Bohema, Tosca, Butterfly and others; enough from one composer on a foreign stage. During the singular performances the chivalric public applauded for fifteen minutes and Puccini was quite exhausted from his repeated appearances before the curtain. During his stay in Budapest he was the lion of the day and as popular as Count Apponyi, the new chief-secretary of State for education and fine arts, or Francis Kossuth, the present leader of the Hungarian nation.

Our opera house is a fine theatre, especially for Wagner operas. Full houses are seen at all performances, all his operas being on repertoire except Parsifal. The first orchestra conductor, Stephen Kerner, is a great musician and ranks with Hans Richter (who is also a Magyar), Felix Motel, Fischer, etc.; the manager, Raoul Mader, is a skillful conductor for the lighter style; besides these there are the orchestra conductors Benkö, Markus, Szikla, Noseda, Lichtenberg—seven leaders for one orchestra, all good musicians. The first songstresses are: Countess Italia Vasquez-Molina, a Southern beauty and an eminent dramatic soprano, the freshness of her voice is matchless in all Europe (she sang the role of Isolde thirteen times in a very short space without any exertion), Bertha Diosy and Therese Kramer, two good dramatical sopranos; Margaret Kaczér, juvenile soprano, who also sings the first roles (her voice reminds us of Milka Termina, whom I heard in the Metropolitan Opera House in Wagner roles), Mimi Berts, who has the most beautiful voice, but who is unfortunately no favorite with the direction. She was the only one of our songstresses who took part in the Festvorstellungen of Wagner in Munich, singing the role of the first Valkyrie. Two juvenile soubrettes, Margaret Payer and Helene Szoyer, are favorites of the Budapest public, the latter is engaged for the next season in Berlin with a salary of 25,000 marks.

The newest star, however, is a fresh young girl of nineteen years, a greenhorn of opera singing, Elise Sándor, who will make herself much talked about in a short time. She will become a world's celebrity, for this young girl has a singing talent that required not very much study and preparing for the career of a coloratur-soprano. Her voice is of the purest gold; the most difficult passages, roulades, trills, staccati ripple out from her lips in a richness which could make an old pearl-fisher envious. As a canary or a sky-lark does not learn the trills, so Elise Sándor did not require to make long studies before she made her first appearance on the stage as Lakmé. You will say I am right in stating that the role of Lakmé can be sung at present only by five or six songstresses of the world, because of the difficulties of the part. Elise Sándor came, sang and conquered. The charming innocence of her appearance, the bewitching beauty of her voice, the purity of her intonation, the easiness of her art of singing, put the whole public in ecstasy, for every man had felt that it was a great event, a discovery for the wide, wide world. After the "Air de clochette," in which she sang the high E, the storm of applause arose which would not be quieted. And the modest young girl stood there and bent herself in great perplexity; she was not prepared for such enthusiasm. "Have I done it well?" she asked her colleagues and her tiny hands were cold as ice. She is engaged by manager Mader for five years. When this time has elapsed a skillful impressario could earn a pretty million of dollars with her, for she will develop during this time into a first-class star.

But we turn from the Opera to others. The Baroness Splény, the divine Louise Blaha, called the Nightingale of the Nation, originated last month a fine role in the new play, A Smart Woman. This is an historical comedy taken from the time when the greatest part of Hungary belonged to Turkey, and when in Budapest and Kecskemét a pacha was the chief commander. How the smart woman saves her lover from the fury of the pacha is the subject of the new Hungarian comedy of E. Kada, who is the mayor of the latter city. Louise Blaha is a Hungarian specialty in singing Magyar songs. Her stately, beautiful appearance, her sweet voice, her bustling play and the laugh like silver bells charm every one. Mrs. Roosevelt-Merrit, the niece of the President, who stayed here fourteen days during her European trip, was perfectly enchanted with her. L. Blaha brought

Louise Blaha (Baroness Splény) in A Smart Woman.

cold Vienna to ecstasy and the great soprano Bianca Bianchi wrote that she was touched to tears by her singing. She sang once in Paris and bewitched the most peevish *habitues*. She originated about three hundred roles and some books have been written exclusively about her and her art of playing and singing. The Kaiser and King Edward and many crowned heads are her admirers; she is now in the zenith of her artistic power and adored by the whole Magyarland.

In the other theatres some English authors appeared lately on the stage. In our best-conducted theatre, the Vigszinház, Bernard Shaw with his The Devil's Disciple (the subject taken from the great American War of Independence); in the National Theatre Israel Zangwill with his comedy Mary Anne, saved from the fall by the charming performance of the naive Juliette Ligeti. The People's Theatre gave a Hungarian comedy, the second act of which takes place in Hoboken, but the author of this comedy (The Jew of Mád) has such childish, I might say, stupid, ideas of Hoboken and in general about America that it is more ridiculous than his comedy. Manager Vidor has greater luck with the first appearance of a young girl, Ida Szilágyi, who played the role of the chambermaid in San Toy with success. She is the daughter of a military surgeon in the rank of colonel; therefore the whole house was full of officers, who applauded the pleasant young girl very heartily. They prophesy her a very bright future and—you see that we happy Hungarians have more new stars than the theatrical heaven has room to place them side by side. Will you not take some of them to deliver us from this *embarras de richesse*?

OLD EAGLE.

COPYRIGHT BILL INTRODUCED.

The copyright bill, which has been prepared under the direction of the Librarian of Congress, was introduced into the Senate and the House last Thursday. The bill constitutes eight chapters, occupying twenty-five printed pages. The first hearing will be at 10 o'clock Wednesday morning, and will be public.

The bill makes copyright protection date from the publication of the work with the notice of copyright affixed. Registration is necessary, but may be made at any time within thirty days of publication. A wilful infringement of the act is made a misdemeanor. As to remedies, the bill provides for an injunction and for the recovery of profits and damages and also for the impounding and destruction of the infringing copies. It also provides

Mimi Berts in Manon Lescaut.

for a graduated term of twenty-eight years or fifty years or the lifetime of the author and fifty years after his death, dependent upon the subject matter. The longest term applies only to original works.

NEWS FROM AUSTRALIA.

Sympathy for San Francisco—A New Opera Produced—Good Business in Sydney.

(Special Correspondence of The Mirror.)

SYDNEY, N. S. W., April 30.

The disastrous earthquake in 'Frisco has naturally enough been an all-absorbing topic during the past week, and at first grave anxiety was evidenced for the welfare of many Australians known or suspected to be in the vicinity of the disaster. Reassuring cables have now set at rest the minds of those interested. Harcourt Beatty of the Sweet Nell company cabled to George Musgrove's Australian representative announcing the safety of that popular Australian combination, and cables of a like nature have been received from many individual members of the Australian stage at present in your country. J. C. Williamson has received advice as to the well being of William Collier and his American company, who were to have left for Australia by the *Sonoma*, which was in port at 'Frisco at the time of the 'quake. It is hardly necessary to say that the Australian stage as a body sympathises with their many brother and sister artists who are sufferers from the effect of destruction of the many 'Frisco theatres. Tittel Brune, the young American actress now playing on this side, states that she is a heavy loser by destruction of 'Frisco real estate. Her present Australian tour is planned to continue for another fifteen months.

Recent arrivals in Sydney include Hugh Ward from 'Frisco, Grace Palotta from Europe, and George Willoughby from England, via the Cape. These artists open here on May 12 next in The Man From Mexico, and the company will also include J. C. Hartmann, a German character actor, and Edith Warren, an American soubrette.

On Saturday last, April 28, A Moorish Maid—an opera from the pen of the young New Zealander, Alfred Hill, composer of Tapu, to which I have made reference in previous letters, was produced at the Palace Theatre. Included in the cast were May Beatty, Edward Lawri, Charles McNaughton and May Garstang, all of whom are booked to sail for London next month. Rosina Buckmann, a dramatic soprano new to Sydney, but who has appeared in England and New Zealand, made a very favorable impression on our musical critics.

J. C. Williamson's Comic Opera company still holds the boards of Her Majesty's and is at present appearing in a successful revival of the tuneful Orchid.

At the Theatre Royal Bland Holt announces the last six nights of Besieged in Port Arthur, and on Saturday the production of Hall Caine's The Prodigal Son.

At the Criterion Clyde Meynell and John Gunn are doing good business with The Fatal Wedding, in which Charles Vane, May Congdon, Dina Cooper and Herbert Lee are all due for more than passing note.

The Brough-Fleming company, at the conclusion of their Sydney season at the Criterion, sailed for Brisbane, Q., where they are now playing.

The success attending West's Pictures and The Brescians at the Palace is undoubted, and it is unfortunate that other bookings necessitated their removing from the Palace Theatre. They opened a farewell season on Saturday at the capacious Town Hall.

Business continues to boom at Rickard's Tivoli, where present attractions include the American comedy artists Homer B. Mason and Marguerite Keder company in Hooked by Crook.

Wirth's Circus and Martini's and Skuthorpe's Buckjumping Shows continue to attract big crowds of horse loving Australians.

E. NEWTON DALY.

A FAVORITE TITLE.

It was discovered last week that there are twenty-one applications for copyright of the title Seeing New York filed with the Librarian of Congress. Seven of these were for melodramas, one for a "dramatic poem with pictures and living action," one for a "comedy of modern manners," one for a "comedy of evangelical purpose" and eleven were for musical plays. Among the names of applicants were George V. Hobart, Theodore Kremer, Doré Davidson, Harry B. Smith and R. Melville Baker.

COLONEL NEWCOME PRODUCED.

Michael Morton's dramatized version of Thackeray's "The Newcomes," under the title of Colonel Newcome, was produced at His Majesty's Theatre, London, on May 29, with Beerbohm Tree in the character of the old Colonel.

AT THE THEATRES

To be reviewed next week:
THE GOLD FIELDS OF NEVADA.....American
SEEING NEW YORK.....New York Roof

Academy of Music—Romeo and Juliet.

E. H. Sothern and Julia Marlowe began their four weeks' engagement at the Academy of Music on May 28, presenting Romeo and Juliet for the first week. This was the first time Mr. Sothern and Miss Marlowe had appeared at popular prices, and the house, on Monday night, was filled to its seating capacity. It is entirely unnecessary now to speak of the character of the production or of the performance of the stars. Miss Marlowe is probably the best representative of Juliet on the stage, and Mr. Sothern is careful and earnest in his portrayal of Romeo, albeit he is hardly capable of presenting in a convincing manner the deeper emotions of the ardent young lover. Of the supporting company Frederick Lewis in the role of Mercutio was altogether agreeable. What seemed to be faulty elocution in the earlier scenes was the fault rather of the acoustics of the theatre than of Mr. Lewis's voice. The Queen Mab speech was particularly well given and the fight scene in the third act was splendidly done. Fred Eric as Tybalt also deserves an extra word of praise for his work in the third act. It was a delight to listen to William Harris's reading in the role of the Chorus and later in the part of Friar Laurence. With but very few exceptions the other principal characters were extremely well played. The changes in the cast since the tragedy was presented here last Fall were: Frank Reicher as Escalus, Malcolm Bradley as Capulet, P. J. Kelly as Montague, T. L. Coleman as Benvolio, John Taylor as Balthasar, Millicent McLaughlin as Lady Montague, Alice Harrington as Lady Capulet and Mrs. Woodward as the Nurse. This week's bill is Much Ado About Nothing.

Lyric—The Man on the Box.

Henry E. Dixey returned to New York last week in Grace Livingstone Furniss's dramatization of Harold McGrath's novel, "The Man on the Box." Mr. Dixey's performance as the young army officer who becomes a groom in the employ of a Washington belle is, as before, an excellent piece of comedy acting. Marie Nordstrom appeared as the heroine, and in the support are Oliver Doud Byron, James A. Bliss, Sydney Booth, John Wesley, Pauline Whitston and Rosa Braun. The engagement will continue until the Shuberts' new musical play, the Tourists, is ready to come to the Lyric.

New York—His Honor the Mayor.

C. E. Campbell and R. M. Skinner's musical play, His Honor the Mayor, which was reviewed in THE MIRROR a few weeks ago, came to the New York Theatre last week and made a good impression at its first appearance. The piece appeared in Chicago some time last Fall, under the title of The Pink Hussar, and met with small favor there. It has been completely rewritten and renamed since that time and now promises to last well into Summer before it proves tiresome. A few changes have been made in the cast since the piece was presented at the Broadway Theatre, Brooklyn. Blanche Ring has the role of Katrinka, Madeleine Marshall plays May Flood, Harry Kelly is seen as Deacon Flood and Hal Pearson has the part of Dauber Brush. Henri French plays R. La Carte, and has several specialties that receive unusual applause.

At Other Playhouses.

PROCTOR'S FIFTH AVENUE.—For the last week of the season The Fatal Wedding was given by the stock company. It is a pity that a better play was not selected for the farewell performances of the stock company that has had so many brilliant successes to its credit during the past few years. The cast included Louise Randolph, Robert Cummings, Gerald Griffin, Izetta Jewel, H. H. Van Buren, George Howell, Bessie Lea Lestina, Walter D. Greene, and Wallace Erskine. Olive McVine and Evelyn Clark alternated in the role of Jessie. In the olio were Ida O'Day, Ben Beyer, and Davis and Walker. The usual concert took place on Sunday evening, after which the doors were closed for the season.

PROCTOR'S 125TH STREET.—A Young Wife, with Beatrice Morgan, Paul McAllister, Agnes Scott, Mathilde Deshon, William Norton, and Robert L. Hill in the cast, pleased the patrons immensely. Vaudeville turns were given by Violet Dale, Ed and Nettie Mause, and Larkins and Patterson. This week, We Uns of Tennessee.

JOE WEBER'S.—Stella Mayhew has proven a most acceptable substitute for Marie Dressler, and now that she and Mr. Weber are getting used to each other's methods their fun-making is taking on a touch of spontaneity that is very refreshing. Mr. Weber had intended keeping the house open the entire Summer, but the hot weather of last week caused him to change his mind suddenly, and the season ended on Saturday night.

HARLEM OPERA HOUSE.—David Garrick was the offering by William J. Kelly's Stock company last week. This was the closing play of Mr. Kelly's season here, and the house was closed for the season Saturday night.

METROPOLIS.—Escaped from Sing Sing was a popular attraction last week. The house closed Saturday night and passed under the direction of Hurtig and Seamon Monday. It will be reopened on Aug. 10.

STAR.—Nell Burgess in The County Fair drew large audiences here last week. The house closed Saturday night, to reopen on Aug. 4.

WEST END.—The Russell Brothers in The Great Jewel Mystery attracted attention at this house last week. This week George Ober begins a season with a stock company, opening in Dr. Jekyll and Mr. Hyde.

THALIA.—At Cripple Creek, featuring Millicent Evans, was the attraction here last week. This week, In a Woman's Power.

GRAND OPERA HOUSE.—The Clansman ended a two weeks' engagement here Saturday night. The 500th performance of the piece was given on May 28. Thomas Dixon, the author, made a speech in which he defended the play. This week, Buster Brown.

AMERICAN.—Old Lavender, with Edward Harrigan and Annie Yeamans, pleased large audiences last week. This week's attraction is The Gold Fields of Nevada.

BIJOU.—David Warfield ended his season in The Music Master Saturday night, when the 503d performance of the play was given. The house will reopen early in the Fall for a short season of The Music Master.

BROADWAY.—Elsie Janis in The Vanderbilt Cup gave the last performance of the season Saturday night. The house will remain closed until Fall.

WALLACK'S.—The Embarrassment of Riches ended its season here last Saturday night, and the house was closed until next Fall.

IN OTHER CITIES.

KANSAS CITY.

The present week practically closes the theatrical season in Kansas City, the Auditorium, where the Woodward Stock co. is playing, being the only theatre that will remain open after 3.

Buster Brown returned to the Grand May 27, playing the week to good business in spite of some warm weather. The presenting co. numbers several new faces, but proved quite adequate to the requirements of the piece. Master Giovanni has succeeded to the title-role, and was as enthusiastically received as of old. Other members of the co. were also well received. This is the closing week at this house.

The Woodward Stock co. opened a season of four weeks at the Auditorium 27, presenting The Cavalier as the first week's attraction. The co. numbers many of the old favorites of former seasons, and the engagement should prove very profitable provided the weather does not get too warm. Eva Lang, Albert Morrison, and George Farren in the leading roles were enthusiastically received, while other members of the co. also came in for general applause. The supporting co. includes Harry Long, Will Davis, Thomas Davies, Rose Curry, Frank Myers, Marie Hudson, Lillian Reed, and Eva Martin. The production was appropriately staged and costumed. In the Palace of the King 3-9.

Dora Thorne was the Gillins' attraction 27-2, playing to very satisfactory business. The presenting co. proved very efficient, and the play was attractively staged and costumed. Marie Dale handled the title-role admirably and received much applause, while other members of the co., which included George Gordon, George Denton, Isabelle Shermen, and Miss Murrell, also deserve praise. The Gillins will close the season 3, when a double bill will be given, consisting of the above play and An Arizona Romance.

Fairmount Park, Kansas City's biggest out-of-door amusement place, opened its gates for the new season 27 to a good sized crowd, although the day was quite cold. In the Summer theatre a musical comedy called King Zero played to very fair business and, taken as a whole, proved a very satisfactory entertainment. Principal parts were taken by Lucile La Tour, Charles Stuart, and Charles Kellnar, while the supporting co. were adequate in the minor roles. Many new attractions are offered this season, and the resort promises to be more popular than ever.

The second week at Electric Park was well attended and Ellery's Royal Italian Band, which continues as the main attraction, was more enthusiastically received than ever. Some excellent programmes were rendered, and Fermio, the leader, made himself very popular by responding liberally with encores. Other park amusements were well patronized.

The Royal Hungarian Hussar Band was the feature of the week of 27 at Forest Park, drawing big crowds nightly. Vaudeville in the theatre and the various park attractions drew well, as usual.

The Railroad Club Minstrels will give a performance in Convention Hall 3 for the benefit of the St. Mary's Hospital. The cream of the local talent have offered their services and the show promises to be a memorable one in point of excellence.

D. KEEDY CAMPBELL.

CLEVELAND.

All the Summer resorts are now open, and with good weather the season promises to be a profitable one.

The society event of the past week was the performance given by the Hermits at the Euclid Avenue Opera House May 28-2. This club is fashioned after the Lambs Club of New York, and numbers among its members every phase of professional and bohemian life; therefore its performances will rank with the Lambs, the Cadets of Boston, and similar organizations. The Hermits in Spain was the title of the production given this year, the book and lyrics of which were written by Norman C. McLeod and Max Foster, two prominent young society and business men of this city, while the musical numbers were contributed by several members of the club. The play itself and the work of the principals were much more pretentious than last year. Charles Hopper, of Chimmie Fadden fame, and Herbert Mathews, an old time professional, were both prominently cast. H. N. Herriman, a well-known young man about town, took the leading female role, and his singing, acting and costuming were perfect, while S. Wolle Croxton was immense in his characterization of Stella Keyes, the typewriter, winning much applause by his dancing. The chorus was fine, a bevy of Spanish dancers, a pony ballet, and Pierrot and Pierrettes all done in a manner that would make professional chorus ladies blush with shame. The large orchestra, composed of members of the club, under the direction of Frank Meade, proxident, was a feature of the production. Much of the success of the piece is due to Mr. and Mrs. John Mitchell, who coached the boys in acting and dancing. Altogether it was a successful production in every respect and was liberally patronized.

Two fine audiences greeted Bernhardt at the Colonial Theatre 29, where she was seen in Camille in the afternoon, and at night in scenes from Hamlet, Frou Frou, an act from L'Aiglon, and one from La Sorciere.

The Herz Stock co. opens in The Dictator at the Euclid Avenue Opera House 4-9.

Creatore and his band was the attraction at the Euclid Avenue Garden Theatre 28-2 and was well received in spite of the weather being bad for outdoor performances. William Parnum opens 4 in Ingomar for an extended engagement.

A Milk White Flag was the opening bill at the Colisuem 28-2. A Temperance Town 4-9.

Luna Park, which has established a reputation for having fine bands, will have Liberatti's week 4-9. Knabenshue and his airship will be the chief attraction.

The White City will be rebuilt and the work rushed so as to be opened this season.

The Hippodrome work is being pushed night and day in anticipation of completing by November.

WILLIAM CRASTON.

LOUISVILLE.

The various parks are the only amusements that are offering now, all of the theatre being closed. Roatf's Band at Fontaine Ferry Park and the Hungarian Band at Riverview Park are pleasing the patrons of those resorts.

The last Philharmonic Concert of the season was given at Macauley's May 30. Karl Schmidt, the conductor, arranged an excellent programme, and Louise Wilkins was the soloist.

The Jockey Club Park has announced for 11-16 Feast and Furies, a feature of which is an elaborate fireworks display.

The Spring race season at Churchill Downs closed 29, and President Matt J. Winn, who will be manager of the new Mary Anderson Theatre, now being built here, wears a broad smile as a result of its financial success.

Eugene L. Flood, many years ago business-manager at Macauley's, was one of the visitors during the meeting, renewing old acquaintanceships.

Thompson Buchanan, former dramatic editor of the "Herald," this city, is writing a new play, not yet named, which he hopes to produce in the East next season. Those who have been privileged to read the manuscript predict success for it as a play.

Claude Robinson, a Louisville boy, treasurer of the Liberty Theatre in New York, spent a brief vacation here with his home people. He will be connected with the New York Roof-Garden during the Summer.

Manager John T. Macauley came into the city from his Summer home 28 and while here purchased a watch for the exclusive use of his grandchild, less than a year old, who has made the genial manager his abject slave. Colonel Macauley will soon leave for New York and will sail from there for Europe early in June.

A recent issue of the Louisville "Times" contained an illustration showing how the new Auditorium will appear when completed. The enterprise is that of Manager James B. Camp and a party of capitalists and the house will be managed by Mr. Camp.

Sunday 27 was a strenuous day in Louisville. The closing law was rigidly enforced and there are many who believe that the lid is on to stay. A sacred concert was given at Fontaine Ferry Park by Roatf's Band, but the usual pleasure devices were not in operation, and liquid refreshments of a soft character only could be had. The whole question, however, will be taken to the courts and will be settled there. Certain of the Louisville houses will undoubtedly be financial losers if they are not permitted to give the customary Sunday performances during the regular season. This would notably be the case with the Avenue, Hopkins', and the New Buckingham.

CHARLES D. CLARKE.

NEWARK.

Week May 28-2 is the last for all local theatres except Proctor's, which will continue its offerings of vaudeville.

The Newark closed with the engagement of E. H. Sothern and Julia Marlowe 25, 26, which was highly successful.

The Empire has already closed. The Columbia and Blaney's will close their seasons with the current attractions.

At Blaney's 28-2 Tracy the Outlaw was the offering, which pleased good sized houses. The co. was good and gave a clever performance.

At the Columbia 28-2 the Feuberg Stock co. drew good houses and gave creditable performances of the following plays: The Fatal Wedding, The Parisian Princess, The Christian, The Belle of Richmond, Why Women Sin, The Ironmaster, The Great Bank Robbery, The Mill Girl, and Beware of Men. Between the acts clever specialties were introduced by Fred Duprez, the Acrobatic Barnards, Madeline Buckley, soprano, and Marie McNiel, cornetist.

The Aborn Opera co., who were so successful last Summer at Olympic Park, have been engaged by Manager Weaver for the entire season this year. Hundreds of music lovers hastened to assist at the inauguration of the second operatic season at the park, and, although the atmospheric conditions were unfavorable to vocal performances in a Summer theatre, the co. acquitted itself so admirably in La Mascotte (which will be the attraction week 28-2) that the audience was aroused to a show of approval, very encouraging to the singers and the management, and very significant of the ability of the co. to interest later gatherings. The cast includes several of the singers and comedians who established themselves in favor at the park last Summer, and at the inaugural performance Annie Myers, who assumes the role of Bettina, and whose strong, clear and well controlled soprano is in excellent condition; Joseph W. Smith as Pippo, Robert Lett as Lorenzo, Frank Wooley as Farmer Rocco, and Lillian Lhyrest were cordially greeted. Others in the cast were Naomi Myers, Bertie Dale, Flossie Foreman, and William Laughran and Charles Phillips. A numerous and well drilled chorus, each member of which has been chosen because of his or her singing ability, assisted in the performance, which was very entertaining. Week 4-9 The Pirates of Penzance.

At Hillside Pleasure Park Olive Swan's Big Equestrian and Wild West Show is the feature for a few weeks, and at Electric Park, besides vaudeville, a new big attraction is the open air electric spectacle, The Eruption of Mt. Vesuvius. Both parks have been well patronized since opening night.

JOSEPH E. HARRISON.

PROVIDENCE.

During the week May 28, at Keith's the Albee Stock co. gave performances of If I Were King. Considering the short time allowed for rehearsals the production was a remarkably fine one. William Ingersoll had excellent opportunity to show what he could do as Francois Villon, and his work was a finished and artistic effort. Jane Wheatley played Catherine De Vancelles, Frank Losee was Louis XI, and Jane Evans, Helen Reimer, Edwin Nicander, Tom Wise, William H. Turner, and Robert C. Turner played their parts well. Business very large. Gay Parisians 4-9.

The Empire Theatre Stock co. began its season at the Empire 28, appearing in Woman Against Woman. Two large houses greeted the co. on opening day, and gave a cordial greeting to Kathryn Purnell, the leading woman, Hallett Thompson, leading man, and their associate players. Miss Purnell added to her already splendid reputation as Bessie Barton, and Mr. Thompson won favor as John Tresider. Other well played parts by Edwin Curtis, Margaret Lewis, Kitty Cameron, David Walters, Edward Nannery, Ernest F. Robinson, Clarence Chase, Willard Dyer, and Georgie Pitt. East Lynne 4-9.

At the Providence Opera House 28-30 a home-made musical comedy, The Isle of Bling, was presented by members of the First Light Infantry Regiment. The work is by Ben Cook and Alfred Chafee. The story is interesting and the music very good. The presentation was by amateur talent, and the proceeds of the performances went to the Infantry.

At the Shubert 30 an opera co. from the Grand Theatre, New York, appeared in the dramatic opera, The Vice King, in the afternoon, and Departure from Egypt in the evening. Regina Prager, the Jewish Pattl, and Elina Rothstein headed the co. Mrs. Leslie Carter in Zaza 4-6.

Friends of Leonora Kirwin, of this city, formerly a member of the Providence and Pawtucket Albee Stock cos., are arranging for a benefit for Miss Kirwin at the Providence Opera House 5. Miss Kirwin was in California at the time of the earthquake and lost nearly all of her possessions.

Managers Spitz and Nathanson were in Portsmouth last week to superintend the opening of one of their musical attractions, Wearie Willie Walker.

George S. Fisher, formerly of the Albee Stock co., has been at his home here for a few days. Mr. Fisher will be at the Jefferson Theatre, Portland, Maine, until Aug. 1, and is then to go with Marie Cahill to play a German comedy role.

HOWARD C. RIPLEY.

INDIANAPOLIS.

Large audiences saw the opening performances of Dr. Jekyll and Mr. Hyde, presented by the Rebecca Warren Stock co. at the Park May 28-30. Elwyn Strong, who has been starring in the play and who is a great favorite with the Park audiences, judging from the cordial reception given him, was specially engaged for this production. The success of the play depended upon the work of Mr. Strong, who proved himself thoroughly capable and won hearty applause. M. B. Streeter provided the comedy, making a hit as McCarthy. The other parts were well acted by Fred Montague, Frank Denithorne, Arthur Snader, Edmond Flaig, Charles H. Bouton, Blanche Bryan, and Linda Earle. Rebecca Warren, who was out of the cast, owing to the lack of a suitable part, will appear again in Mrs. Dane's Defense 31-2. The Charity Ball 4-6.

William Harper, baritone, of New York, who won his first success here as a soloist in Elijah, given by the Roberts Park Choral Society recently, pleased a large audience at a recital given in Caleb Mills Hall 25.

The formal opening of Fair Bank 28 attracted a small crowd, owing to the cold weather. Spencer Kelly, baritone, and Rennie Pederson, soprano, were the soloists. Mrs. A. J. Tron, who made an offer of $1,200 for a soloist for the week 4, has selected Grace Van Studdiford from the list of singers responding to the offer.

The crowds continue large at White City out at Broad Ripple. The air ship "Eagle," operated by Horace Wild, which was to have made a trip on the opening day, 26, and has been postponed, on account of weather and various reasons since, will make a flight to-day, 30, if weather conditions are favorable.

Mlle. La Blanche, who was injured in her daring Slide for Life at Wonderland 28, was not injured as seriously as at first thought. She was taken to St. Vincent's Hospital, and it is expected that she will recover in a short time. Frank Scott, of this city, acting as a substitute for Mlle. La Blanche, was also injured in the same attempt 29. A professional from Chicago has been engaged to fill the remainder of the engagement.

George Ade was present at the Sigma Chi banquet at the Country Club 25, where he delivered a toast on "The Play Is the Thing."

Indianapolis Lodge of Elks, No. 13, is expecting to attend the State convention at Peru, 7-[illegible] 12-14, with 250 members. A band will accompany the members, who will wear special uniforms.

PEARL KIRKWOOD.

DENVER.

Bernhardt gave two performances at Elitch's Gardens May 24, presenting Camille in the afternoon and La Sorciere at night. It is said the total receipts were over $10,000. Her portrayal of Camille was one never to be forgotten.

After being closed three weeks, the Broadway will reopen 4 with Henrietta Crosman in Mary, Mary, Quite Contrary. Nat Goodwin 11-16.

Cleaves' School of Acting gave a most creditable presentation of A Bachelor's Romance 25.

The seventeenth Summer season of Elitch's Gardens opened most auspiciously 28. In the title-role of Cousin Kate May Buckley had a part that suited her to a nicety. She has great charm, this clever little woman, and is extremely popular here. Edward Mackay, who is to play the leads, made an excellent impression as the delightful Irish artist. His record with the Bellows co. here last season leads one to expect much of him, for he is magnetic, intelligent and forceful to a marked degree. George Boniface, Jr., made ridiculous the part of the clergyman by burlesquing it. Olive L. Oliver, Olive Wyndham, Katherine Field, and Harry Stubbs played the remaining parts well. The Other Girl 3-9.

The Empire Theatre will remain open all Summer. Fischer's Theatre Stock co. has been engaged for ten weeks, and from the opening bill last week it would seem that the engagement will be a successful one.

Larry Giffen is in town, with the firm determination of making Manhattan Beach drop the "hoodoo" it acquired after he quit its management several seasons ago, and if any one can do it that man is R. L. Giffen, particularly as he has some Detroit capitalists back of him who are not afraid to lose a little money. The Augustin Daly Musical Comedy co., under the personal direction of J. C. Duff, will open 9 for a season of twelve weeks, presenting A Country Girl, A Circus Girl, San Toy, The Runaway Girl, etc.

A Flight for Honor is the stock co.'s bill at the New Curtis, with Stella Wimmer and Walter H. Newman in the leading parts.

MARY ALKIRE BELL.

MILWAUKEE.

The Brown-Baker Stock co. inaugurated its second Summer engagement at the Davidson Theatre, May 28, and if the production of Graustark, the first play produced, is a sample of what is to follow, then may our stock loving patrons be more than thankful. The theatre was crowded, and each member making his or her entrance upon the stage was given a great ovation. The members including James Durkin, Edith Evelyn, Albert Brown, Grace Mae Lamkin, La Baker, Blanche Crozier, Colin Campbell, Mae Louise Algera, Al. Loomis, and last, but not least, genial Riley Chamberlain, acquitted themselves excellently, all playing with their customary skill and finish; too much praise cannot be given the detailed work, and the lesser characters were played with fidelity. What Happened to Jones 4-10.

Henrietta Crosman played a very successful half week's engagement at the Davidson 24 in Mary, Mary, Quite Contrary. The opening performance marked the testimonial given William Schnell, the genial treasurer of the Davidson box-office, and that he is very popular was demonstrated by the large and fashionable audience present.

The Alhambra Theatre closes 27, after a very successful season. Manager Higier has given his patrons the very best the vaudeville fields could offer; this evening's closing bill was an excellent one, those scoring were the Apollo Quartette, Thebe, Wahnuri, Sidney Deane and co., Mr. and Mrs. Alfred Kelcey, Lamont's cockatoos, and Three Girdellins.

At the Bijou 27-2 As Told in the Hills was a good attraction. The co. was good and the play well staged. When Knighthood Was in Flower 3-5.

Morse's Military Band at Pabst Park 30.

Wonderland is offering excellent attractions this week. This popular place of amusement is thronged with people day and night.

CLAUDE N. NORRIE.

BUFFALO.

George C. Haselton's comedy, Mistress Nell, was the vehicle chosen by the Jessie Bonstelle co. for the third week of their engagement at the Star May 28. Miss Bonstelle, who had the best opportunity since coming here, was excellent in the title-role and was ably supported by Alphons Ethier, Emmet King, and A. H. Stuart. The costuming and mounting was all that could be desired.

Plays may come and plays may go, but the popularity of East Lynne will live for ever, and the Lyceum did a big business week 28, when the Lyceum Players revived this old love story. All of the members of the co. were seen to advantage, including William Bonelli as Archibald Carlyle, George Turner as Sir Francis Levison, Carolyn McLean as Lady Isabel, Abigail Marshall as Barbara Hare, and Ellenore Carroll as Miss Cornelia.

The Little Outcast did a fair business at the Academy week 28.

Margaret Wycherly in a protean sketch was the headliner at Shea's week 28 and made a decided hit. Miss Wycherly is a very clever woman with a very bright future.

Creatore's Band gave a concert in Convention Hall 27 to a very large and appreciative audience. Senor Erricco directed the band, owing to Creatore being indisposed.

W. J. O'Hearn, who is considered one of the best Irish singing comedians on the stage to-day, will be one of the headliners at Shea's week 18, offering A Romance of Old Killarney, which scored a success at this house a few weeks ago.

Barnum and Bailey's Circus turned 10,000 away both performances 28, 29. We have had three tent attractions here within the last week and every one did a tremendous business.

P. T. O'CONNOR.

LOS ANGELES.

Gloriana was well put on at Belasco's May 21-27. George Barnum played the part of the Count and created much merriment; he was ably assisted by Richard Vivian and Miss Harrington and the rest of the co. Next week Rip Van Winkle will be the bill, with Barnum in the title-part.

Morosco's versatile co. was seen to excellent advantage in that old melodrama, At Piney Ridge. After a two years' absence Miss Crolius Gleason made her appearance, and was cast as Dagmar, giving a clever interpretation. Harry Glazier made much of the Villain's part, and the rest of the co. gave their usual splendid support. Next week, Mizpah will be revived, with Lillian Lamson in the cast.

The Ulrich co. at the Grand 20-26 produced East Lynne to full houses all week. Their work is most satisfactory, and the mountings and costuming above the average for this class of play.

The Abbott and Bryant Opera co. was seen 24-26 in light opera at the Mason, but as the co. was hurriedly gotten together their work was not on the whole so very pleasing. Commencing 4 and for twelve weeks a new travesty co., consisting of Rice and Cady, Bobby North, Edward F. Gallagher, Rosemary Glosz, James T. Kelley, and Lillian Sutherland, together with Harry James as director and a well selected co. will offer Weber and Field's burlesques.

At the Hotchkiss 20-26 The Mikado and Cavalleria Rusticana was given with quite a vim to well filled houses. Domenico Russo, Louise Schmidt, and Lottie Kendall were the honored favorites. Kolb and Dill in I. O. U. will follow.

DON W. CARLTON.

COLUMBUS.

The Vaughan Glaser Stock co. at the Great Southern Theatre appeared in A Lady of Quality week of May 28. The chief point of interest centered in the excellent work of the leading man, John Dwyer. George Alison has not conquered Columbus as he did Chicago, whether because of his plays or his personal indifference, but he bears a striking resemblance to a man who is completely puckered out through overwork. A season of rest will undoubtedly restore him to his former buoyant health and spirits. Fay Courteney does not have as much opportunity as she did last week, but gets away with each and every strong point nicely. Adra Ainslee, a Columbus girl who appeared for the first time with the co. last week, bids fair to become a talented actress. Her emotional bit in The Girl with the Green Eyes was cleverly executed.

Louise Mackintosh and Robert Rogers, of the Glaser co., who were married in this city over eight years ago, while members of the Valentine Stock co., and who have been playing joint engagements ever since, are to enter vaudeville here and present their sketch, entitld Out of Sight, at the Olentangy Park Casino in the course of the next week or two.

Miss Hobbs is the booking for the stock co. at the Southern for the week of 4.

Business at the Olentangy Park Casino, devoted to vaudeville, and of which talented Billy Prosser is manager, is making quite a record for attendance this season. Business has been fine and goes to show that when Keith comes here, as he intends, along in September that our appetites will have been whetted sufficiently to enable him to do a rushing business.

JOSEPH RUSSELL HAGUE.

MONTREAL.

E. S. Willard opened a three nights' engagement at His Majesty's May 28 to S. R. O. in David Garrick and The Man Who Was. In the former role Mr. Willard has long been an established favorite here, and he received excellent support from his co. In The Man Who Was Mr. Willard gave a magnificent piece of character work, and his Austin Limmerson will long remain in the memory of those who saw the performance. Mr. Willard appeared in The Middleman 29, The Professor's Love Story at the matinee 30, and Tom Pinch the same evening. This engagement closes the season at His Majesty's.

At the Academy Richard and Pringle's Minstrels attracted good business and pleased. This week closes the season at the Academy.

The Holy City pleased the patrons of the Francais 28-2.

Rollan le Maudit, a melodrama, is the bill at the National. Besides the drama there are the added attractions of Miss Fragolina and M. Christian and Mlle. Doriot, late of the Nouveautes, in an interesting character sketch.

Le Fils Surnaturel, a most amusing farce, holds the boards at the Bijou.

The New London Gaiety Girls, with Pat White featured, give a good show at the Royal.

Sohmer and Riverside parks are both doing good business. The new Dominion Park opens Saturday, June 2.

W. A. TREMAYNE.

MINNEAPOLIS.

The Swedish Dramatic Club (local), with Ida Ostergren, of the Royal Theatre, Stockholm, played a half week's engagement at the Metropolitan, opening May 28. The engagement was a success artistically and financially. Nat C. Goodwin in The Genius closes the regular season latter half of week. Ferris Stock co. in The Great Ruby 3; advance sale very heavy.

Virginia Drew Trescott in When Knighthood Was in Flower played a well patronized engagement at the Bijou week 27. Miss Drew was highly praised for her artistic work. My Wife's Family followed. As Told in the Hills week 10.

The Rainbow's End was given its first performance on any stage at the Lyceum week 21 by the Ralph Stuart co. and achieved a marked success. Many actors and managers witnessed the performance 22 and pronounced it a winner. It is the work of Mr. Stuart, and Franklin Fyles. It will be repeated July 1. Confusion was presented week 27. This good old farce was given a splendid interpretation by the co. and drew large business. A Stranger in a Strange Land week 3.

Lewis S. Stone has joined the Ferris Stock co., opening as Morris Longman in The Great Ruby.

Evelyn Vaughn closed as leading woman with the Ralph Stuart co. 2. Nettie Douglass has been engaged for leads.

CHARLES M. LANE.

TORONTO.

The closing of the Princess Theatre May 26 and the Grand 2 leaves the Ben Greet pastoral plays at Toronto University and the Press Club performance of Liberty Hall to round off the season. The repertoire for the pastoral plays is: As You Like It and The Tempest 6, Twelfth Night and Comedy of Errors 7, Comedy of Errors and Much Ado 9.

At the Grand 28-2 the Madame Mantelli Grand Opera co. has given before fair audiences meritorious productions of Il Trovatore, Favorita, and Faust. Though numerically small, the co. includes such capable vocalists as Signor Alberti, Madame Noldi, Signor Sotorra, and Harry Davies. The co. will play the week of 4-9 through the smaller Ontario cities.

After satisfying the admirers of the exciting drama at the Majestic for the week, Fighting Fate closed its season 2.

An amusing mishap marked the production of a cantata, From Dawn to Dawn, at a local church. To secure an effect the gas was turned low, and at the singing of "Let There Be Light," it was intended to illumine the church in a flood of radiance. But the switch was turned the wrong way and plunged the auditorium in darkness. There was a short delay until the gas was lighted.

J. ALEXANDER McNEIL.

SPRINGFIELD, MASS.

The Hunter-Bradford Players gave their growing Court Square patronage Alabama week May 28, and presented it very attractively. Frances Gaunt is a new member of the co. What Happened to Jones week 2.

The Poli Stock co.'s bill week 28 was Why Smith Left Home, and the amusing farce was rendered in a lively and attractive way. Tennessee's Pardner is the bill for week 4.

Another dispute has arisen between the stock cos., this time over the rights to What Happened to Jones. Before the Hunter-Bradford Players questioned the right of the Poli people to present A Bachelor's Romance. Now the Poli co. claim a prior right to What Happened to Jones. In each case the Court Square co. made their contract with Alice Kauser and the Poli Theatre co. with Sanger and Jordan. The impression seems to be that the New York play agencies are rather careless in letting exclusive rights for a play in a city. It would seem that the author and other agencies where the play is to be leased on royalty should be notified when a contract is made.

Memorial Day business at both theatres was very large.

EDWIN DWIGHT.

ST. PAUL.

At the Metropolitan Alberta Gallatin and a strong supporting co. in Cousin Kate pleased average business May 20-23. Much credit should be given Miss Gallatin for the manner in which she portrayed the character. Wilfred Rogers, her leading man, does well in the role of the Irish Artist. Heath Desmond, Ethel Harrington as Amy appeared to advantage. Nat Goodwin in The Genius proceeded by a one-act piece, In the Blaze of Glory, appeared 28-30. Mr. Goodwin handles the character of Jack Spencer in his usual pleasing manner.

At the Grand Virginia Drew Trescott in When Knighthood Was in Flower, supported by one of the best cos. appearing at this theatre this season, opened 20 for the week. This is the first time the piece has been presented in this city at popular prices, and the attraction drew large audiences. My Wife's Family opened 28 for the week, and large houses are the rule.

HARRY O. WILLIAMS.

PORTLAND, ORE.

At the Heilig the attraction for the week, May 21-24, was A Message from Mars, including in its cast David Proctor, Cyril Young, and Elizabeth Valentine. A big four nights' business was the result.

The offering for the second week by the Baker Theatre co. at the Baker Theatre 20-26 was The Little Minister, which drew splendid houses all week. Hands Across the Sea is billed to follow 28-4, with The Eternal City underlined.

The Empire Theatre closed its season 20, with a production of East Lynne by the Mack Swain co.

The Star Theatre has changed its policy, now presenting 10-cent stock instead of vaudeville. The current bill 21-28 was The Twins' Christening.

Mr. Baker's Father-in-Law was the bill presented by the Lyric Theatre 21-28.

Frederic has been appointed stage director at the Baker.

JOHN F. LOGAN.

JERSEY CITY.

The season at the Academy of Music closed May 26, when the Russell Brothers finished a week of good business in The Great Jewel Mystery.

Jersey City Lodge No. 24, T. M. A., benefited 28 to a fine house. The bill offered Will and Lill Bartells in a very good comedy musical act; Helen Trix, a competent ballad singer and whistler; Frank Ross, a clever Hebrew comedian; Mr. and Mrs. Mark Murphy in The Coal Strike, and they were very good; Frank Fogerty, the Dublin minstrel, who told excellent stories; John A. Driscoll, capital illustrated songs; the Globe Comedy Four, a buck and wing dancing contest, and good moving pictures.

Harry Fitch, of Isaacs the Old Clothes Man, was a visitor 28.

John E. Langsbee, stage machinist of the Academy of Music, is at his Summer hostelry at Lake Honatcong, N. J.

WALTER C. SMITH.

TOLEDO.

The season is about ended, the stock co. that has been playing at the Lyceum transferred its last week to the Farm Theatre, in hopes that the patrons would seek the outdoor house, but the weather suddenly changed and poor business was the result.

At the Arcade the Livingstone Stock co. have been

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getting all the best of it, as they put on Sapho week May 27 in a very creditable manner. Vail De Vernon played the same part in a manner that left nothing to the imagination, and Frank Beamish was excellent in the character part. Du Barry is underlined for next week. C. M. EDSON.

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—THE NEW CASINO at Electric Park, just completed by Jake Wells (O. A. Neal, mgr.), opened May 21-26 with high-class vaudeville to very large business; Ethel MacDonough exhibited rare talents with drama; Parros Brothers' acrobatic act especially good; Louise Dresser, as clever as she is funny, in comedy work; and the Keatons, eccentric comedy act, made the hit of the evening. Vaudeville 28-2.

BIRMINGHAM.—BIJOU (M. L. Semon, mgr.): On the Bridge at Midnight May 21-26: fair business. Refined Vaudeville Stars 28-2.——EAST LAKE CASINO: Y. C. Alley's Musical Merry Makers in Cinderella 28-2.

ARKANSAS.

FORT SMITH.—LYRIC PARK (Wintrey R. Russell, mgr.): Vaudeville week May 21-26: Hunt and Van, Letha Gloddis, Brumnage and Clark, Julia Brachard, illustrated songs, and lyoscope; performance good; Rose O. 28-2: Tenze and Daniels, Jennie De Weise, Two Shamrocks, A. E. Trowbridge.——ELECTRIC PARK (C. A. Case, mgr.): Week 20-26: Mrs. Julea Levy and Family, assisted by Carl Berry's Orchestra, and moving pictures; good satisfaction and business. 27-2: The Le Burlos, Carl Berry's Orchestra, and moving pictures. 3-9: Helen May Butler's Ladies' Band.

PINE BLUFF.—ELKS' (James M. Drake, lessee and mgr.): High School Class Graduates May 25: packed; valedictory by Victoria Govee was well spoken.

CALIFORNIA.

OAKLAND.—MACDONOUGH (C. P. Hall, mgr.): Elleford co. in Hello, Bill, May 21-27; fair performance; attendance large. Same co. in The New South 28-3.——YE LIBERTY (H. W. Bishop, mgr.): Bishop's Players presented The Man from Mexico 21-27; good production; attendance very satisfactory. Hearts of Tennessee 28-3.——IDORA PARK (H. W. Bishop, lessee): Idora Opera co. in The Mikado 21-27; performance and business both good; Ferris Hartman and Arthur Cunningham made hits. The Chimes of Normandy 28-3.

SAN DIEGO.—1818 (H. C. Wyatt, lessee; Wyatt and Dodge, mgrs.): Abbott and Bryant Opera co. May 14-19. Operas: Chimes of Normandy, Fra Diavalo, and Mikado; pleased very good houses.

CONNECTICUT.

HARTFORD.—PARSONS' (H. C. Parsons, mgr.): The Hunter-Bradford Players presented The Cowboy and the Lady week of May 21 in a highly satisfactory manner, the principal parts being carefully and artistically portrayed by Orme Caldara, Arthur Hovt, Spottswood Aiken, Walter Hitchcock, Julia Dean, Robert Ober, and Eva Vincent, showing study and painstaking interpretation of the characters; crowded houses attested their appreciation by hearty applause. Next week the bill will be Trilby; the co. will be reinforced by the very welcome addition of Clarence Handyside and John Findlay, both of whom made many friends here last season.——POLI'S (S. Z. Poli, prop.; Louis Kilby, mgr.): The stock co. inaugurated for the Summer opened 21, presenting for the opening week At Piney Ridge, with Campbell Stratton as leading man and Margaret Dibden Pitt as leading woman, both of whom, as well as the rest of the co., making a most favorable impression; special scenery, elaborate in detail, was used. The Charity Ball follows week 4.——HARTFORD OPERA HOUSE (H. H. Jennings, mgr.): Moving pictures, vaudeville acts, musical teams and illustrated songs compose the bill given thrice daily at moderate prices.——ITEMS: Bernhardt is underlined at Foot Guard Hall 8.—Barnum and Bailey's Circus is billed for 15.—Mabel Paige, who sings illustrated songs at Poli's, was prevented from appearing the past week on account of illness, and the songs were sung at short notice by Treasurer Lawlor to the great surprise of the audiences, who were not aware that he possessed so fine a voice. A. DUMONT.

BRIDGEPORT.—THEATRE (S. Z. Poli, prop.; Ernest B. Mitchell, res. mgr.): The Little Minister by the Poli Stock co. May 28-2 pleased the large attendance; Miss Shipman as Lady Babbie is one of the best of her roles; Everett Butterfield won praise as Rev. Gavin Dishart; Jessie Pringle's Nannie Webster is excellently done, and Alfred Sidwell as Weary Willie is receiving flattering praises.——SMITH'S (Edward C. Smith, prop.; A. E. Culver, bus.-mgr.): For an extra special after closing of the regular season William H. Josselyn exhibited views of the 'Frisco disaster 30.——ITEM: The Steeplechase Island management has doubled the ferriage rates this season.
L. G. HOPKINS.

NEW HAVEN.—THEATRE (G. B. Bunnell, mgr.; J. H. Wilkes, res. mgr.): Mr. Bunnell as a special attraction will offer Buster Brown to his patrons for the week of 4-9; this is Melville B. Raymond's co., and the attraction will probably pack the theatre nightly.——NEW HAVEN LAWN CLUB: Ben Greet and his players will give outdoor performances of As You Like It and The Tempest at the above fashionable club 1; Prof. William Lyon Phelps, of Yale, is in charge, and the affair will be one of the smartest of the season. JANE MARLIN.

WATERBURY.—POLI'S (Harry Parsons, mgr.): Sadie Calhoun and her co. in My Dixie Girl May 26 pleased fair sized audience.——JACQUES' (Harry Parsons, mgr.): Poli Stock co. in The Minister's Son 28-2 are filling the house with well pleased audiences.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Mildred Holland will close season 2.

IDAHO.

BOISE CITY.—COLUMBIA (James A. Pinney, mgr.): Frank Lindon co. week May 21 in To Be Buried Alive, Count of Monte Cristo, Rip Van Winkle, Kathleen Mavourneen, and Who Robbed the Bank; or, the Man Outside; good co.; deserved better patronage.——ITEMS: Eugene West, the well-known leading man, and wife are spending few days here, direct from the 'Frisco disaster, en route for the East, where they have immediate engagements.—Mr. Lock will close the Orpheum to-night, and open Forest Park to-morrow night, 28, as a Summer resort.

WALLACE.—MASONIC TEMPLE (A. H. Conner, mgr.): Message from Mars 19. The Land of Nod 2 canceled.

ILLINOIS.

BLOOMINGTON.—GRAND (F. Wolkau, Jr., mgr.): Students' Concert (local) May 29; full house. The Chimes of Normandy (local) 1, 2, with matinee.——ITEMS: Great Mundy Carnival co. exhibited here week 28; one of the best shows of the kind ever seen here; good business.—Mr. and Mrs. George Wills (Wills and Barron), the vaudeville stars, have been spending a few weeks at their home in this city, incidentally superintending the remodeling of their house.—It has been denied that the Castle Theatre, which closed a fairly prosperous season 12, will be under other management next season, as has been rumored.—Chicago parties interested in a chain of vaudeville houses are negotiating for a site in this city on which to erect a new vaudeville theatre to be ready by September.

EAST ST. LOUIS.—FAMILY (L. E. Lund, mgr.): Metropolitan Stock co. week May 21-26. Plays: Our Cousin from America, Monelle, and The Queen of Light. Vaudeville features: The Campbell Brothers and the Ladelle Trio; pleased good business. Boston Ideal Opera co. in Said Pasha 28-2.——ITEMS: Broadway Theatre dark since death of Manager Clark.—Blanche Haselton, leading woman of the Family Theatre co., leaves soon for New York, and expects to star next season.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): Tim Murphy in Rufus Rugg May 16 delighted fair business. Ill Henry's Minstrels 21; good performance and business.——WEST END PARK (Matt Kunell, mgr.): Beggar Prince Opera co. 21-26, playing Beggar Prince, Girofle-Girofla, and Olivette, drew packed houses nightly.——ITEM: The contract has been awarded for the remodeling of the Walker Opera House, work to commence at the close of the present season.

PEORIA.—GRAND (Chamberlin, Harrington and Co., mgrs.): Season closed with Holr City May 26. Illinois Music Teachers' Association 12-15.——AL FRESNO PARK (Vernon C. Seaver, mgr.): Doing big business; features this season are Mystic Chute, Theatorium, Hall's Tours of the World, Magnet House, and Figure Eight.——VIRGINIA BEACH (Frank Heinecke, mgr.): Le Compt, Wiley Hamilton, and Ruth Wiley.——STONE HILL GARDEN (Frank Grave, mgr.): Stock co. week 28-4.

QUINCY.—EMPIRE (Chamberlin, Harrington and Co., mgrs.; W. L. Busby, res. mgr.): Myrkle-Harder co. May 21-27 in vaudeville drew fairly good houses; pleased; bill included Glenn Burt, E. J. Ameleby, the Three Buttons, Lattimore and Leigh, Fred Varen, the Girl in the Red Mask, and motion pictures. This closes the season.——ITEM: Manager W. L. Busby, of the Empire, has gone to New York on business connected with the Chamberlin-Harrington Co.

DECATUR.—POWERS' GRAND (C. F. Given, mgr.): Louis Mann and Clara Lipman in Julie Bonbon May 12 to fair house. Season closed with vaudeville 14-19.——BIJOU (Vaudeville; A. Siegfried, mgr.): Closed 28 after a good season and will be enlarged and remodeled.——ITEMS: Manager Given opened Dreamland Park 20; attendance large.—State meeting of Elks' Lodge filled the city with visitors.—Whitney Carnival co. 21-26 to good business.

ROCKFORD.—GRAND (George H. Sackett, acting mgr.): Viola Allen in The Toast of the Town May 21 pleased good house. Henrietta Crosman in Mary, Mary, Quite Contrary 22 delighted good house. Tim Murphy 2.——ITEM: Helene Patrick-Fish, late of The Rajah of Bong co., who has been visiting with her parents, Professor and Mrs. C. H. Patrick, will leave this week for San Antonio, Texas, where she will join The Beggar Prince Opera co.

JOLIET.—THEATRE (Chamberlin-Harington Co., mgrs.): Richard Mansfield in Beau Brummel May 21 pleased packed house. The Tenderfoot, two performances, 30. Season closed.

STREATOR.—PLUMB OPERA HOUSE (J. R. Williams, mgr.): William Owen and J. W. McConnell in The Merchant of Venice May 21 pleased fair attendance. Season closed.

DANVILLE.—WONDERLAND PARK (H. L. Brusig, mgr.): Beggar Prince Opera co. May 19-26: business fair; weather cold.

INDIANA.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): Dockstader's Minstrels May 22 gave excellent satisfaction; fair house. Blanche Walsh in The Woman in the Case 25 to good business; splendid performance. San Francisco fire pictures 30-2; fair houses.——AUDITORIUM (Harry G. Sommers, mgr.): Richard Mansfield 24 played Beau Brummel to big and fashionable audience; fine production. Madame Eugenie Mantelli Grand Opera co. sang Il Trovatore 22 to small but appreciative house; good co. The Flints week 28-2; good business; pleased.

GOSHEN.—JEFFERSON (H. G. Sommers, mgr.): Eva Tanguay returned May 4 in The Sambo Girl, closing the first regular season at this house; business large. Vaudeville week 7-12. Martin's U. T. C. 26.——ITEMS: The attendance at the Jefferson during the season was good. By the time another season begins the drawing population will have been increased 10,000.—Fairy Plumb, a soubrette of this city, has been engaged by Gordon and Bennett to be featured in the cast of The Warning Bells, a new melodrama, to be produced next season.

GOSHEN.—JEFFERSON (Harry G. Sommers, mgr.): Al. W. Martin's U. T. C. co. May 25; excellent, to fair business. Hi Henry's Minstrels 28; fair attendance; pleased. 'Frisco pictures 29; small audience; good satisfaction. De Voss Repertoire co. week 11-16.——ITEM: Harry G. Sommers, of New York, lessee of the Jefferson, was here inspecting his property.

HAMMOND.—TOWLE'S OPERA HOUSE (M. M. Towle, mgr.): William Owen in The Merchant of Venice May 26 pleased poor house. Burglar's Sweetheart 27; fair. San Francisco fire pictures 2. Crown of Thorns 3.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, mgr.): School commencement 1. 'Frisco pictures 8. Season closed.

WABASH.—EAGLES' (U. S. Morris, mgr.): Hi Henry's Minstrels May 26: good house; pleased.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): D. W. Robertson's moving pictures and vaudeville entertainment May 26 to fair business; excellent attraction; pleased. This attraction closes the season at this house.——ITEM: The annual reunion of the Elks of Minnesota will be held at St. Cloud, 14, 15, and a jolly, good time is assured. The programme includes a parade, a ball, vaudeville entertainment, reception, trolley rides, and other amusements. FRANK E. FOSTER.

OTTUMWA.—GRAND (J. Frank Jersey, mgr.): D. W. Robertson's moving pictures May 23 proved to be an excellent production to fair patronage. 'Frisco pictures 25, 26; moderate entertainment to light business. FRANK SIMONDS.

COUNCIL BLUFFS.—THEATRE (A. B. Beall, mgr.): Van Dyke Stock co. May 20 in Face to Face drew packed houses, and the motion pictures of the 'Frisco disaster pleased. Lieutenant Herne, U. S. A., 27 pleased good house.——LAKE MANAWA: This popular resort opened to the public 27 and, considering the cool weather, drew a large crowd. The Manawa Amusement co., with Billy Byrne, of the Orpheum Theatre of Omaha, as manager, has again leased the grounds and added many new amusement features, among which is a mammoth roller coaster costing several thousand dollars. Professor Nordlin has been engaged to conduct the band and will give afternoon and evening concerts. The Casino Theatre will also have daily performances.

CLINTON.—THEATRE (C. E. Dixon, mgr.): Theodore Thomas' Orchestra May 28, matinee and evening, in two good concerts to full houses; the local Harmonic Chorus, and Madame Maconda, Mr. Hall and Mr. Wetherspoon added enjoyable vocal numbers. Tim Murphy and co. 31 in his new play, Rufus Rugg, will close the season.——ITEMS: A new vaudeville theatre has been contracted for and leased and will be erected in time for a Fall opening.—Ross Harvey is home from tour with The Mayor of Tokio.—Manager Dixon, of the Clinton, leaves for New York to arrange for next season's bookings early in June.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, mgr.): Blanche Walsh in The Woman in the Case May 23 pleased large audience. Nat Goodwin 4.——TOWANA PARK (W. R. Gourley, mgr.): Royal Opera co. week 28-3 in Mascotte; good business; pleased.——NICKELDOM (Elbert and Getchell, mgrs.): Moving pictures and songs week 28-3; good business. Wallace Shows 4.

SIOUX CITY.—GRAND (Woodward and Burgess, mgrs.): This week practically closes the season; for a month the Woodward Stock co. had held the boards, pleasing at popular prices. Blanche Walsh in The Woman in the Case May 22 drew a large house. Musical Festival, with Thomas' Orchestra as the attraction, 23, 24; satisfactory. Tim Murphy 25 in Rufus Rugg; good business.——ITEM: The Howard-Dorset co. open Riverside Pavilion next month.

DECORAH.—GRAND (Weiser and Bear, mgrs.): Creation, Professor Sperati, director, May 24; great success; packed house. Decorah High School Commencement 21, 22.

LE MARS.—DALTON OPERA HOUSE (R. B. Dalton, mgr.): Local minstrels (benefit Le Mars Fire Department) May 25 pleased a packed house.

DUBUQUE.—GRAND (William T. Roehl, mgr.): The Sorcerer May 22 (local) pleased capacity. Lecture 25; good house. 'Frisco pictures 1.

KANSAS.

TOPEKA.—NOVELTY (H. Hagen, mgr.): Moving pictures of California drew big business. Closes for the season 4.——STAR (H. C. Lewis, mgr.): Doing fair business; performances good.——AIR DOME PARK (Crawford and Kane, mgrs.): Not meeting with big success, owing to the cool weather.——ITEM: A new theatre under canvas opened May 28 with East Lynne; big and enthusiastic audience at opening. Change of bill next week. DAVID J. AUGUST.

OTTAWA.—ROHRBAUGH (S. R. Hubbard, mgr.): The Clansman May 23 proved an excellent attraction and gave a highly creditable performance; both matinee and evening performance was attended by large audiences, which were very enthusiastic over the play.

FORT SCOTT.—FERN LAKE PARK (Hafer and Love, mgrs.): Charles P. Whyte Dramatic co. opened a three weeks' engagement May 27; business and co. good.

CHANUTE.—NEW AIR DOME SUMMER THEATRE: Opened May 28 to capacity with Francis J. Gilmore's Players; very good co.

COLUMBUS.—McGHIE'S (W. E. McGhie, mgr.): K. of P. Minstrels (local) 5.——ITEM: Keetch and Sparks Carnival co. May 28-2.

LOUISIANA.

SHREVEPORT.—PARK (Ehrlich Brothers and Coleman, mgrs.): Harris Parkerson co. May 20-26. Plays: Rip Van Winkle, East Lynne, The Struggle for Gold, The Opium Fiend, The Hearts of the Blue Ridge, The Light That Failed, and The Great Sherlock Holmes; good attraction and houses. Woods Sisters co. 27-2 opened with The World Against Them; large house; well pleased.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Nance O'Neil in Magda and Hedda Gabler May 24, 25, supported by an excellent co., gave two superb performances to large and delighted audiences. Utah 28 to a capable co.; well pleased a good audience. Britt-Nelson pictures (return) 28, 29, to fair and satisfied audiences. Roselle Knott in When Knighthood Was in Flower 4.——OLDTOWN, CITY HALL THEATRE (E. J. Jordan, mgr.): The Powers Stock co. closed week 26 to good business and presented to well pleased audiences A Daughter of the South, The World Against Her, To Be Buried Alive, The Whole Damn Family, The Fly American, and The Little Christian; co. and performances good and a fine line of specialties. Herald Square motion pictures 29 well pleased two good audiences. Utah 6. Convict's Daughter 8. Harcourt Comedy co. 11-16.

BRUNSWICK.—TOWN HALL THEATRE (H. J. Given, mgr.): Dora Thorne May 26; excellent, to good house. Herbert M. Heath 30. Bowdoin Dramatic Club in The Rivals (return) 7.——ITEM: The Rustic Theatre at Merry Meeting Park will open for the season 19; J. W. Gorman, of Boston, will furnish the attractions for the theatre.

BAR HARBOR.—CASINO (Osmond Emery, mgr.): Archie L. Shepard's moving pictures May 28; fair business.——ITEM: The Klark-Urban co. is buying off for a month at Lake Alamoosic, near Buckspurt, before starting their Summer tour. Two cottages have been rented for the company's use during that time.

AUGUSTA.—OPERA HOUSE (Thomas H. Cuddy, mgr.): Utah May 24; large audience; first-class production. Nance O'Neil 28 pleased large and enthusiastic audience. Fabio Romani 30 pleased well filled house. The Professor of Heidelberg 6. A Foxy Tramp 8. Arnold Comedy co. 9.

BATH.—COLUMBIA (Oliver Moses, mgr.): Weary Willie Walker co. May 26 pleased a fair audience; one of the season's best attractions. A Convict's Daughter 29 pleased a small house. Dora Thorne 30 pleased the usual attendance. Cummins' Wild West is booked for 29.

MARYLAND.

ANNAPOLIS.—COLONIAL (W. A. Hollebaugh, mgr.): In Gay New York May 28 pleased large audience.——ITEM: Season most successful in the history of the house just closed.

HAGERSTOWN.—ACADEMY (Charles W. Boyer, lessee and mgr.): 'Friscoscope co. May 25; small house and fair pictures. Lowery Brothers' Circus 30; fair show and attendance small.

MASSACHUSETTS.

FALL RIVER.—SAVOY (Al. Haynes, mgr.; George A. Haley, res. mgr.): The Wright Huntington Stock co. presented The Senator May 28-2; it was the most ambitious production yet attempted by the co, and the achievement of so conspicuous a degree of success reflects great credit upon the players and management; Alexander Von Mitzel's interpretation of Hannibal Rivers was by far the best thing he has yet done here and gained for him many curtain calls; Corliss Giles as Count Von Strahl gave a very artistic impersonation; James A. Boshell gave a very clever portrayal of Isaiah Sharpless; George A. Holt, a native of this city, did justice to the character of Sec. Armstrong; Harry Blakemore as Ling Ching was seen to advantage; Harry S. Hadfield as Silas Denman had a congenial part; William H. Quinn as George Schuyler was very clever and made a distinct hit in the character; Philip Sheffield as Richard Vance made his first appearance with the co. 28 and made a very good impression; Eugenie Hayden's Mrs. Hillary was a clever piece of acting; Louise Gerard and Corinne Cantwell were all that could be desired; Jessie Ralph as Mrs. Schuyler was excellent; Frances Newhall as Mrs. Armstrong gained many friends; the stage settings were handsome; attendance good. Dr. Bill 4-9.——SHEEDY'S (M. R. Sheedy, mgr.; C. E. Cook, res. mgr.): J. Frank Burke Stock co. offered The Pace That Kills 28-2 with a substantial degree of success; J. Frank Burke as Jeff Remsen was convincing; John W. Barry as Solomon Bolenski did an excellent bit of character work; David Landau as Richard Clayton was clever; Harry E. Humphrey as Matthew Remsen and Everett Aldrich as Mr. Peters gave good support; Ann Singleton as Ruth Masters gave a capital characterization; Florence Mack, Florence Hartley, Bert Walters, and the rest of the co. gave good support; the production was well staged and the attendance was good. The Shadow Behind the Throne 4-9.——ITEMS: Much to the regret of the patrons of the Savoy, Harmon B. MacGregor closed his engagement with the Huntington Stock co. 26 and left for New York 27.—Corinne Cantwell will close her engagement with the Huntington co. 2.—Everett Aldrich will close with the Burke co. 2.—Andrew McLeod arrived home 22.—Alexander Von Mitzel, Corliss Giles, Harmon B. MacGregor, and James A. Boshell were the guests of friends at dinner 27.—Frances Newhall entertained the members of the Huntington co. at dinner 24.—Ethel Elder, of the Burke co., was taken ill 23; her part was played for the rest of the week by Fern Foster.—George A. Holt, of this city, joined the Huntington co. 22.—Philip Sheffield joined the Huntington co. 21.—Gustave A. Gauss, who underwent an operation 28, is improving and will soon be able to resume his work.—Manager Wright Huntington was in town 27.—Frances Newhall, Eugenie Hayden, and Alexander Von Mitzel received many floral tokens from friends 28.—Edna Earl Andrews, who has been visiting her husband, Stage Director Harry Andrews, of the Burke co., returned to New York 27.—George T. Walsh, late of the Huntington co., joined the Burke Stock co. 28.—Manager W. F. Mason will be resident manager of the Savoy when the house opens for the season in September. Cahn and Grant have taken a lease of the theatre for ten years.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): Arthur E. Claire Stock co. May 28-2 opened to fair business. Plays: A Daughter of the South, A Romance of Kentucky, Panchon the Cricket, In the Land of the Czar, and Gold Fields of Nevada; specialties by Juniper and Hayes; Mr. Claire fainted during the evening performance 29; the audience was dismissed and money was refunded; a physician was summoned and found Mr. Claire suffering from an attack of acute indigestion; his condition improved so that he was able to resume work 30.——HATHAWAY'S (Theodore B. Bayliss, mgr.; John M. Hathaway, res. mgr.): Hathaway Stock co. in Blue Jeans 28-2; capacity business continues; the co. thoroughly deserve their popularity; Gertrude Dion Magill as June fitted the part admirably; Wilbur Higby as Perry Bascom, as usual, did creditable work; Rose Tiffany as Sue Endsly was excellent; Frank Thomas deserves commendation for his remarkably clever impersonation of Jacob Tutewiler; Harry B. S. Stafford played Colonel Henry Clay Risener, a difficult character part, cleverly; Henry Duggan as Ben Boone won new honors; the minor parts were well taken care of. The Little Minister 4-9.

BROCKTON.—CITY (W. B. Cross, mgr.): Claire Stock co. May 21-26: fair business. Plays: In the Land of the Czar, A Romance of Kentucky, Gold Fields of Nevada, Panchon the Cricket, and A Daughter of the South. Mildred Holland 30, 31, in The Power Behind the Throne and The Lily and the Prince, to large and pleased audiences.——ITEM: Season closed at this house, which is to undergo extensive alterations.

PITTSFIELD.—COLONIAL (James P. Sullivan, mgr.): Keller May 17; fine performance to large audience. As Ye Sow 23; fair house; pleased. My Dixie Girl 21 pleased small audience. Crentore's Band 28; good business; enthusiastic audiences. Season closed.

NORTH ADAMS.—RICHMOND (William P. Meade, mgr.): The coming of Leslie Carter in Zaza 11 is awaited with much interest; the sale promises to be the largest of the season.

MICHIGAN.

BATTLE CREEK.—POST (E. R. Smith, mgr.): Frank Mapleo in Dr. Jekyll and Mr. Hyde May 21; light house. Viola Allen in The Toast of the Town 22 pleased a good house. Al. W. Martin's U. T. C. 23; fair business; satisfactory. Oscar Figman and Ruth White in The Tenderfoot 24 pleased good house. Madame Mantelli in Il Trovatore 26 delighted a fair house. Blanche Walsh in The Woman in the Case 28 pleased a good house.

BAY CITY.—WASHINGTON (W. J. Daunt, mgr.): A Trip to Egypt May 26; fair performance and business. Blanche Walsh in The Woman in the Case 29 to crowded house; excellent. Madame Mantelli 30 canceled.——ITEM: Regular season, which has been satisfactory, closed 29; 225 performances were offered during season. The house will receive a thorough renovation.——WENONA BEACH CASINO (L. W. Richards, mgr.): Opened 3.

HANCOCK.—KERREDGE (Ray Kerredge, mgr.): 'Frisco pictures May 28 failed to appear. National Stock co. week of 28-2. Plays: In Sunny Tennessee, Outler Joe, Sapho, Confusion, Why Women Sin, The Power of Love, In the Serpent's Power, and Beyond Siberia.——ITEM: A beautiful new curtain was used for the first time at Monday night's performance.

JONESVILLE.—THEATRE (E. H. Saxton, mgr.): The Fortnightly Club, under the direction of Mrs. Frances Powers, in The Colonial Troubadours (local); excellent entertainment; full house. William Owen in The Merchant of Venice 5. Season closed.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Seach, mgr.): Trip to Egypt May 21; co. did not give satisfaction to fair business. What Women Will Do 25; fair co. and business. 'Frisco pictures 30, 31; very good.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, mgr.): Al. W. Martin's U. T. C. May 24 to fair business despite hot weather. Flora De Voss co. opened a three days' engagement 28 to a full house. 'Frisco pictures 4.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): 'Frisco pictures May 24 failed to appear. Tom Marks co. 27-2 opened in The Irish Boarder to capacity; very good co. Winninger Brothers' co. 10-17.

FLINT.—STONE'S OPERA HOUSE (Albert C. Pear, mgr.): East Lynne May 15 pleased fair business. 'Frisco pictures 16, 17. The Tenderfoot 21; excellent, to poor house. Hooligan's Troubles 24; fair. Hazel Kirke 30 (local).

MARQUETTE.—OPERA HOUSE (A. F. Knepke, mgr.): What Women Will Do May 23; fair; good house. 'Frisco pictures 25 canceled. National Stock co. 11-16. Tom Marks Stock co. 25-30.

CALUMET.—THEATRE (J. D. Cuddihy, mgr.):

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James H. Brown and Jack F. White presented the National Stock co. week of May 21 to fair business; co. very good.

OWOSSO.—OPERA HOUSE (Stevens and Beardsley, mgrs.): Dr. Jekyll and Mr. Hyde May 24 to small house. William Owen 2. A Texas Sweetheart 12.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, mgr.): The Tenderfoot May 28 to a good house; pleased.

KALAMAZOO.—ACADEMY (B. A. Bush, prop. and mgr.): The Tenderfoot May 23; good co.; pleased. Ill Henry's Minstrels 30. Henrietta Crosman 1.

MUSKEGON.—GRAND (R. F. Meyernahm, mgr.): The Tenderfoot May 27 pleased large audience. Texas Sweethearts 30. Season closed.

PORT HURON.—MAJESTIC (L. T. Bennett, mgr.): Hooligan's Troubles May 28 pleased fair house. Blanche Walsh 31.

PETOSKEY.—GRAND (H. Burr Lee, mgr.): What Women Will Do May 28: fair business. East Lynne 2.

MISSISSIPPI.

NATCHEZ.—CONCORD PARK THEATRE (M. M. Irwin, mgr.): J. G. Stuttz New York Theatre co. May 14-2; co. good; business fair. Plays: A Lost Paradise, Was She to Blame, State's Evidence, Bells of Shandon, Man of Mystery; Creighton Sisters in specialties are very good.——ITEMS: Manager Clarke, of the Baker-Grand, is fast getting things in shape for the coming season, which, if indications count for anything, will be the banner season of the house. He is booking the house himself and it is entirely independent.—The Shuberts have just closed a contract with the manager of the Baker-Grand to play their attractions in this house.—J. G. Stuttz, of the New York Theatre co., returned from Baton Rouge, La.

COLUMBUS.—OPERA HOUSE (Patterson and Street, mgrs.): Wells' Musical Comedy co. May 21-23; large business; pleased.

MISSOURI.

POPLAR BLUFF.—Meeting of the Southeastern Missouri Drummers' Association May 24-26 was the biggest meeting ever held here and was a grand success.

DE SOTO.—JEFFERSON (Leon Herrick, mgr.): The Clansman May 25; excellent, to small but appreciative audience. Season closed.

MINNESOTA.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): My Wife's Family May 21; fair house and co. Vaudeville 28.

MONTANA.

MILES CITY.—OPERA HOUSE (George H. Ulmer, mgr.): Mahara's Minstrels May 23 canceled; delayed trains. Land of Nod 30 canceled.

NEW HAMPSHIRE.

BERLIN.—ALBERT (Grant Heth, mgr.): Lorne Elwyn co. week of May 14 to capacity business; very

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satisfactory to patrons. Roselle Knott in When Knighthood Was in Flower 31; capacity business is assured. U. S. moving picture co. 2, 3. Columbia Stock co. week of 4.——ITEM: Messrs. Beth and Bibber, of the Albert, will open the Cascade Park Theatre 11 for a season of ten weeks.

MANCHESTER.—PARK (John Stiles, mgr.): Belle of Richmond May 24-26 pleased fair houses. A Guilty Conscience 27-30 to good houses; play strong. Faust 31-2.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, mgr.): Season closed with Hadley's moving pictures May 28; large and pleased audience.

NEW JERSEY.

PATERSON.—OPERA HOUSE (John J. Goetchius, mgr.): Florence Hamilton Stock co. May 28-2 to light attendance. Plays: Woman Against Woman, Wife in Name Only, and Sapho; co. capable. The season closes with the T. M. A. annual benefit, which takes place 9. Instead of the usual vaudeville bill the members will produce a new play from the pen of John A. Fitzgerald, entitled Held in Check. It is on the military order and will be interpreted by a capable cast, which has been selected from their own ranks, assisted in the leading roles by some professional people. Elaborate scenic and stage effects will be provided, and the whole production will be first-class. The author expects a large delegation from out of town.

ASBURY PARK.—CASINO PIER THEATRE (J. B. Delcher, mgr.): Max Hoffman's co. opened May 26; excellent co. Wooing of Mrs. Van Coot 30 pleased capacity. Rivela's Band 27-3. Robin Hood 2.

NEW YORK.

ELMIRA.—LYCEUM (M. Reis, mgr.: W. Charles Smith, res. mgr.): San Francisco pictures May 24: fair business. Buster Brown 26; two good houses.——HORICK'S (Henry Taylor, mgr.): A Night With the Grotto 28-4; capacity. Manhattan Opera co. 4—indefinite.——ITEMS: Jennie Eustace, recently of Madame Kalich's co., is spending the Summer at her home in this city.—A new theatre is being erected at Point Marion, Pa., by A. Quartermont. It will be ready for occupancy next season.—Carl Vernon has joined the Dilger Stock co.—The Depew and Burdette co. will play throughout the Summer.—Mr. and Mrs. Martin Cheesehan, of Piff! Paff! Pouf!, are resting at their home in Gloversville, N. Y.—Mamie Lucker has joined the stock co. at the Park Theatre, Winnipeg, Can.—W. E. Eland is in advance of the National Stock co.—H. T. Foster has assumed the management of Four Mile Creek Park, Erie, Pa. J. MAXWELL BEERS.

ALBANY.—HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): Melbourne MacDowell Stock co. inaugurated the Summer season very successfully week May 28-2, producing in a most commendable manner Sardou's Gismonda. Mr. MacDowell was seen to splendid advantage as Almero, and was the recipient of many curtain calls. Laura Nielson Hall as Gismonda also won much favor for her artistic portrayal. Others in the well balanced cast deserving mention were Frank McDonald, George H. Mulford, and Blanch Moulton. The staging of the play and the beautiful costumes were admirable. Week 4-9 La Tosca.——ITEM: Mrs. Agnes Barry, proprietor of the Gaiety Theatre, left town last week for her Summer home at Lake Luserne, N. Y. G. W. HERRICK.

ROCHESTER.—NATIONAL (Max Hurtig, mgr.): The Neill Stock co. appeared in The Amazons week May 28-2 to good business; the co. deserve praise for careful work. If I Were King week 4-9.——BAKER (J. H. Moore, mgr.: W. B. McCallum, res. mgr.): The Belle of New York, as interpreted by the Tivoli Comedy co., attracted fine audiences week 28-2. The Telephone Girl week 4-9.——COOK OPERA HOUSE (J. H. Moore, mgr.: W. B. McCallum, res. mgr.): The Moore Stock co. in By Right of Sword pleased large attendance week 28-2. Dora Thorne week 4-9.——LYCEUM (M. E. Wolff, mgr.): The Stewart Opera co. in Dorothy to fair business week 28-2. Chimes of Normandy 4-9. J. W. CARRUTHERS.

SYRACUSE.—BASTABLE (H. A. Hurtig, mgr.): When Love Is King, a melodrama by Travers Vale, stage director of the Louise Vale Stock co., was the attraction put on by that co. May 28-2 and was fairly attended; Miss Vale was seen to advantage in the strenuous scenes of the heroine and Charles Carver was strong in the lead; Lucy Milliken, William Haseltine, and Frank Charlton were noteworthy. As a Man Sows 4-9. E. A. BRIDGMAN.

PEEKSKILL.—COLONIAL (Fred S. Cunningham, mgr.): Fenberg Stock co. closed engagement May 14-19, playing last half of week The Christian, Queen of the Highbinders, and Secret Service Sam, giving satisfactory performances to fair attendance. Chauncey Olcott, who was booked 21, had to cancel engagement on account of the death of his mother; local theatregoers were greatly disappointed to have to miss this event, as it had been looked forward to by hundreds. What Happened to Jones 1 will close the season.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, lessees; Carlvle R. Sherlock, mgr.): The Colonial Stock co. featuring Rollo Lloyd, opened week May 28-2 with A Celebrated Case to a large and appreciative audience; co. excellent; specialties first class; hits were made by Miss Zelder, De Lisle, Vonder and Bellmar, and Downs and Dempsey. Plays first half of week: A Guilty Wife, Power of the Church, The Bells, and A Son's Devotion; good business.

NEWBURGH.—ACADEMY (Fred M. Taylor, mgr.): Harvey and Page co. opened May 24-26 with Rachel Goldstein to good business. Other plays: Saved from Shame, Poison Mystery, Pirates of Pensance (local) 30, 31; good business and performance, and also closed the theatre for the season.

KINGSTON.—RONDOUT OPERA HOUSE (William G. Finley, mgr.): Harry and Gage co. opened week of May 27-2 with That Girl from Texas to good business; co. good. Other plays: Rachel Goldstein, The Great Poison Mystery, The Parish Priest, Saved from Shame, and The White Caps.

JAMESTOWN.—CELORON (J. J. Waters, mgr.): Vaudeville week May 28-2. Bill: Duryea and Mortimer, Three Mareenos, McCrea and Poole, Johnnie Jones, Charlotte Guyer, and George and Labelle; good business; pleased.

WARSAW.—FARMAN (D. M. Cauffman, mgr.): Gorton's Minstrels May 24; fair co.; medium business. Faust 30; very good co. to good business. Herald Square Stock co. week 11. High School Musicale 18 (local).

LOCKPORT.—HODGE OPERA HOUSE (J. Harvey Dayer, mgr.): Princess Bonnie (local; direction of Byron Ongley) May 25, 26, to crowded houses; pleased.——ITEM: Ray P. Lehn, of the Royal Theatre, Troy, N. Y., is in town, the guest of friends.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Pictures of 'Frisco disaster (return) May 26; fair business. Chauncey Olcott 30 canceled. What Happened to Jones 2.

LYONS.—MEMORIAL (Burt Ohmann, mgr.): Twenty-seventh Regiment Band Minstrels May 30 pleased good house. Season closed.

CLYDE.—OPERA HOUSE (W. S. Nichols, acting mgr.): Dan Darleigh in Si Stebbins May 24 pleased large house. Season closed.

GLENS FALLS.—EMPIRE (J. A. Holden, mgr.): Pinafore (local) May 27-29. Chauncey Olcott 2 canceled. May Hillman week 11.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, mgr.): J. S. Duss' Band May 31; gave fine concert to light house.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): Shepard's moving pictures May 26; two good houses.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN (C. P. Walker, mgr.): My Wife's Family May 25; fair business; mediocre performance. Orpheum vaudeville 29-3. L. M. Housman moving pictures 7. University (N. D.) Class Play 12. University (N. D.) Commencement 14.

JAMESTOWN.—OPERA HOUSE (W. B. De Nault, mgr.): School exercises May 31. High School senior class in A Case of Suspension 1.

FARGO.—ORPHEUM: Vaudeville season began May 30.——BIJOU (Adams and Treat, mgrs.): 'Frisco pictures 25; continuous, to capacity.

MANDAN.—OPERA HOUSE (T. C. Kennelly, mgr.): Mahara's Minstrels May 28.

OHIO.

DAYTON.—FAIRVIEW PARK (Elmer Redelle, mgr.): Georgia Lewis, the Bohemian Trio, Cole and Coleman, Eddie Hayes, McCune and Grant, and the kinetograph May 27-2; excellent throughout; capacity. Great Richards, Fox and Summers, Will Fields, Bud Farnum Trio, Wolf and Zadella, and the kinetograph 3-9. LUCIEN A. SOWARD.

CANTON.—GRAND (M. C. Barber, mgr.): Dockstader's Minstrels May 24; fair house; disappointed. Mayor of Tokio 28; medium business. Viola Allen in The Toast of the Town 29; capacity; highly pleased.——ITEM: This ends the season, and Mr. Barber, for a number of years the manager, will retire, the house having been sold to a stock co. Edward L. Moore, of East Liverpool, will be the new manager.

EAST LIVERPOOL.—CERAMIC (Edward L. Moore, mgr.): Viola Allen in The Toast of the Town May 29 to good business; pleased. High School 2. House dark until Aug. 15, when it will open with Bankers and Brokers. Season has been very good.——ITEM: Mr. and Mrs. Paul Gilmore are the guests of Mrs. Gilmore's uncle, George S. Goodwin.

BUCYRUS.—OPERA HOUSE (V. B. Chesney, mgr.): Festival May 29 pleased a good house. Shubert Concert co. 1. L. H. Howe's M. P. co. 4.——SECAUCUM PARK: Vaudeville week 30.

DELPHOS.—SHEETERS OPERA HOUSE (F. H. Staup, mgr.): Lima Merchant's Band May 27 pleased fair business. Vaudeville 4-6.

CIRCLEVILLE.—GRAND (W. H. Cutter, mgr.): Howe's pictures May 24 pleased a good sized audience.

LIMA.—FAUROT OPERA HOUSE (E. F. Maxwell, mgr.): Lyman Howe's moving pictures May 27; excellent attraction and business. Season closed.

STEUBENVILLE.—GRAND (C. W. Maxwell, mgr.): Howe's moving pictures May 28 pleased small house.

FREMONT.—OPERA HOUSE (Heim and Haynes, mgrs.): Lalla Rookh (local), Palmer M. Kelogg director, 5, 6.

PENNSYLVANIA.

JOHNSTOWN.—LUNA PARK: The favorite of last year, under the general management of Philip Caulfield, reopened May 30 to large attendance. All of the old popular features. The new attractions are a 91-foot high aerial swing and a 41 x 160 feet roller skating rink. A nickelodeon, fun factory and bowling alley have also been added. An illusion show, with a change of programme at stated intervals, will take the place of the moving picture show. The theatre will continue under the management of Henry Clark, and the first attraction will be Jack Lyle's Pan-American Minstrels. It is under the general management of J. T. Flournoy, while the amusement enterprises will be under the direction of Harry L. Rickabaugh. It is situated five miles from Johnstown, and is reached by direct trolley service. It opened on 30, also to good business.

ALTOONA.—MISHLER (I. C. Mishler, mgr.): The New Minister May 24; good business. Very successful season closed. 'Frisco pictures 30, 31; large business.——ITEMS: The Amusement Co., controlling the pleasures of Lakemont Park, this city, gave an outing to the newspaper men of this place 25, and your representative was among those present. Many additional features have been added.—The Park Theatre will open up in June, 5-cent vaudeville and moving pictures are beginning to show themselves here; the latest is the Pastime, which will open 4.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker, mgr.): Viola Allen in The Toast of the Town 5.——ROCKY SPRINGS PARK (F. Mortimer Mitchell, mgr.): The Mitchell Stock co. in Confusion and The Power of the Church May 28-2 pleased good houses.——ITEMS: Ad. Stork represented the local musicians at the Boston convention 26.—Pupils of Linden Hall Seminary, at Lititz, near here, produced Hansel and Gretel 30 by special permission of Humperdinck.

ERIE.—MAJESTIC (J. L. Gilson, mgr.): Lyman H. Howe's moving pictures May 26.——ITEM: The Majestic Theatre was recently sold to John J. Ryan, of Cincinnati, who took possession 1. William A. Lang, of Chicago, will be the new manager.

WASHINGTON.—LYRIC (D. B. Forrest, mgr.): G. A. R. benefit entertainment (local) May 29; well filled house. Moving pictures 30. Viola Allen 31. Washington and Jefferson College Buskin Club (local) 8.

MONESSEN.—OPERA HOUSE (A. N. Shuster, mgr.): Season closes 2 with Howe's moving pictures. McCutcheon's U. T. C. (under canvas) 28; good co.; packed tent. Water Queen at the Rue 23; poor, to fair house.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank Shinabrook, mgr.): 'Frisco pictures May 23, 24; good, to poor houses. Season closed.——ITEM: A new curtain and street drop have been added to the stage.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, mgr.): Our New Minister May 25; fair business. Season closed.——ITEM: Nixon and Zimmerman have leased this house for a term of years.

WILLIAMSPORT.—VALLAMONT PAVILION (Lyman Pray, mgr.): Vallamont Stock co. opened season May 28 first half of week in Men and Women to good business considering the cool weather; the co. is exceptionally strong; better than last season.

SHENANDOAH.—O'HARA (M. J. O'Hara, gen. mgr.; G. F. Humble, bus.-mgr.): Dumont's Minstrels May 25; big business; Elks' benefit for 'Frisco sufferers.

SCRANTON.—LYCEUM (A. J. Duffy, mgr.): Melville B. Raymond's Buster Brown May 30 pleased large audiences.

LEWISBURG.—OPERA HOUSE (F. Ever Sneker, mgr.): Buster Brown May 28; large audience. Closed the best theatrical season in the history of the house.

READING.—ORPHEUM (Frank D. Hill, mgr.): Frawley co. in The Lost Paradise May 28-2 pleased good houses.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, mgrs.): Buster Brown May 25; big house; delighted. Howe's moving pictures 14.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): Mildred Holland in The Power Behind the Throne and The Lily and the Prince May 28, 29 to fair but enthusiastic houses.

SOUTH CAROLINA.

GREENVILLE.—GRAND (B. T. Whitmire, mgr.): Payton Sisters (return) May 21-26; good, to fair business.

TENNESSEE.

NASHVILLE.—BIJOU (J. W. Lyerly, mgr.): The Convict's Daughter May 21-26 to fair business. Wells, Dunn and Harlan Comedy co., presenting Little Chip and Mary Marble in The Night of the Fourth and Gloriana, May 28-2, opened to very large and highly pleased audiences. Homan's Vaudeville Stars 4-9.——CASINO, GLENDALE PARK (Y. C. Alley, mgr.): The Casino Comic Opera co. in The Mascot and The Mikado 21-26 pleased fair business. Al. W. Fremont Stock co. in The Harvest and The Prince of Liars 28-2 pleased well filled houses.

MEMPHIS.—BIJOU (Benjamin M. Stainback, mgr.): The Convict's Daughter drew good houses week of May 28-2, with pictures of the San Francisco earthquake. Max Hoffeman's All Star Vaudeville co. 4-9.

TEXAS.

SAN ANTONIO.—ELECTRIC PARK (S. H. Weiss, mgr.): Albert Taylor Stock co. in Facing the Music, Ye Olden Times, The Cowboy, The Country Lawyer, The Society Grafter, The Minister's Love, and A Hot Old Time May 20-26 pleased good business.

PALESTINE.—OLYMPIC OPERA HOUSE (W. Davis, mgr.): Moving pictures and illustrated songs by Henry Roquemore to S. R. O. week of May 20.

VERMONT.

RUTLAND.—PARK THEATRE (Felix Blei, mgr.): Mahar Stock co. week May 27 to S. R. O.; good co. Plays: For His Wife's Sake, Truth, the Liar, Copper King, Christian Judas, Man from Manila. Empire Vaudeville Stars for week 4.——ITEM: Felix Blei has leased the Union Opera House, at Ticonderoga, for the season.

VIRGINIA.

RICHMOND.—ACADEMY (Charles I. McKee, mgr.): Moving pictures 'Frisco disaster May 24-26 to light business.——CASINO (Charles I. McKee, mgr.): Homan's Vaudeville Stars 28-2 pleased good business. Vaudeville 4-9.

WASHINGTON.

COLFAX.—RIDGEWAY (Lennox and Larkins, mgrs.): Apollo Club (local) concert May 22; good, to fair business. Miss Bob (High School) 24; very fine, to big business. John F. Stowe U. T. C. co. (under canvas) 28. Eller's Rip Van Winkle co. (under canvas) 28.

EVERETT.—CENTRAL (H. R. Willis, mgr.): Vaudeville May 21-26.——PARLOR: Vaudeville.——ITEM: Harry Clark, manager of a vaudeville co. appearing at Central Theatre, is missing.

WISCONSIN.

FOND DU LAC.—HENRY BOYLE THEATRE (P. B. Haber, mgr.): Hickman-Bessey Repertoire co. week of May 28-2 opened with A True American, pleased capacity; A Kentucky Senator 29 pleased good audience. Other plays: The Messenger Boy, The Great Lighthouse Robbery, When Reuben Comes to Town, Midnight in Chinatown, Everybody's Lawyer, and Brother Against Brother; one of the best repertoire cos. seen here in a long time. Concert by the Fond du Lac School Orchestra 4. Local High School class play 6, presenting Charley's Aunt. Exercises 8.——ITEM: Chief Hale's Fire Fighters are booked to appear here 12.

RACINE.—BELLE CITY OPERA HOUSE (W. C. Paul, mgr.): Hoeffler Stock co. May 28-2 canceled.

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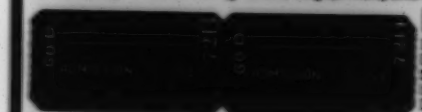

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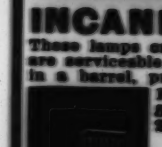

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ITEM: Alberta Gallatin in Cousin Kate 3.——BIJOU (F. J. O'Brien, mgr.): Vaudeville; fair acts to large business. On or about June 1 the management will move from the present quarters to Lakeside Auditorium, where ample room will be had to accommodate the large patronage.

OSHKOSH.—GRAND (J. E. Williams, mgr.): The Hickman-Bessey co. May 20-27. Plays: The Senator from Kentucky, The Gambler's Wife, A True American, Brother Against Brother, Midnight in Chinatown, Everybody's Lawyer, When Reuben Comes to Town, and Cherry Tree Homestead; crowded houses. Co. will return week 3.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard, mgr.): J. C. Lewis in Si Plunkard May 27 to S. R. O.; good satisfaction.——UNIQUE FAMILY (Ed P. Kline, mgr.): Vaudeville daily to good business. Week of 28: Exella, Trask and Rogers, Florence Evans, Senor Oberiti, Ranzetta and Lyman, 'Frisco pictures.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Howard-Dorset co. May 21-26 in A Trip to Bombay, Running for Congress, Grit, Charley's Aunt, and The Man from Mexico; fair business. Earthquake pictures 30-2. Hypnotic exhibition 4-9.

OCONTO.—TURNER OPERA HOUSE (F. A. Urwan, mgr.): Francis Greene co. May 21-23; fair business. Winninger Brothers 4-10. Not Like Other Girls 18.

GREEN BAY.—THEATRE (John B. Arthurs, mgr.): Winninger Brothers' Own co. May 20-27 to S. R. O. every night; excellent co.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): Alberta Gallatin 2.——BIJOU (F. J. O'Brien, mgr.): Vaudeville pleased big business.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.): House will be open for the Summer. Some good attractions have already been booked.

CANADA.

LONDON, ONT.—GRAND (John E. Turton, mgr.): The Chicago Stock co. closed a week's engagement May 26 and gave good satisfaction; the co. is much superior to the average repertoire co., presenting a good line of plays, all of which were well staged and deserved better business. A Royal Slave 1, 2. Kelly's moving pictures 4-9.——ITEM: It has been definitely settled that Springbank Theatre will be closed this Summer. The London St. Ry. Co. have been running the theatre for some years, but this year they decided to raise the fares to Springbank Park (four miles from the city), so the Water Commissioners, who have charge of leasing the theatre, decided that unless the co. reduced the fares to the former rate they would close it. The co. refused to change their new tariff, so the theatre will be closed, although several good tenders were received for the lease.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): Kirke Brown closed a very satisfactory engagement May 26 and proceeded to Halifax. It is the general verdict that no co. has ever invested its productions here with a finer scenic equipment. Conners Stock co. 28-2 in The Little Heiress, Lost to the World, and The Country Girl, with vaudeville features; opened to good house; co. and specialties fair; featuring Madame Flower, the Bronze Melba; Eva Scott, Nick Judels, J. J. O'Donnell, and the Murrays.——YORK (R. J. Armstrong, mgr.): Gage Stock co. terminated its engagement 26 and left for Fredericton; business only fair.

QUEBEC, QUE.—AUDITORIUM (F. X. Korman, mgr.): The opera co. in French operas closed their season May 28. Roselle Knott in When Knighthood Was in Flower 28, 29 pleased three large audiences.——ITEM: Montmorency Park, situated at Montmorency Falls, is reached and controlled by our trolley car co., who have opened a vaudeville theatre for the Summer and are presenting a good bill to large crowds.

HALIFAX, N. S.—ACADEMY (J. D. Medcalfe, mgr.): Kirke Brown Dramatic co. May 28 in The Christian to S. R. O.; excellent performance; Marguerite Fields divided the honors with Mr. Brown. Under the Red Robe 30.

GRAND VALLEY, ONT.—PARK THEATRE (H. A. La Motte, mgr.): Sowing the Wind week May 24; good business; pleased. A Young Wife 28-2.——ITEM: Manager Johnson is in Ottawa, attending the convention.

OTTAWA, ONT.—GRAND (R. J. Birdwhistle, mgr.): London Gaiety Girls May 21-23; good business; fair performance. Richard and Pringle's Minstrels 24-26; good houses.

CHATHAM, ONT.—GRAND (F. H. Brisco, mgr.): Manager Brisco is attending the Canadian Association of Theatre Managers at Ottawa. Royal Slave 7.

PETROLIA, ONT.—VICTORIA OPERA HOUSE (Dunlop and Hutchcroft, mgrs.): Hooligan's Troubles May 29 pleased fair house.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A LITTLE OUTCAST (Hanks and MacVitty, mgrs.): Toronto, Can., June 4-9, Montreal 11-16.
A ROYAL BLAZE (Inst.; Gordon and Bennett, props.; C. W. Roberts, mgr.): Chatham, Can., June 5, Ingersoll 6, Paris 7, Stratford 9, Simcoe 9.
A RUNAWAY MATCH (Percy C. Peck, mgr.): Vergennes, Vt., June 4, Middlebury 5, Ticonderoga, N. Y., 6, Whitehall 7, Rutland, Vt., 8, Bennington 9.
A STRUGGLE FOR GOLD: Humphreys, Neb., June 5, Madison 6, Norfolk 7.
ADAMS, MAUDE (Charles Frohman, mgr.): New York city Nov. 2-June 9.
AS TOLD IN THE HILLS (W. F. Mann, mgr.): St. Paul, Minn., June 3-9, Minneapolis 10-16.
BATES, BLANCHE (David Belasco, mgr.): New York city Nov. 14—indefinite.
BERNHARDT, SARAH (Shubert Brothers, mgrs.): Washington, D. C., June 5, Philadelphia, Pa., 7, Springfield, Mass., 8, Boston 9, New York city 12, 13.
BROWN OF HARVARD (Henry Miller, mgr.): New York city Feb. 26-June 7, Chicago, Ill., 9—indefinite.
DIXEY, HENRY E.: New York city May 28—indefinite.
DORR, JANE (Edward R. Salter, mgr.): Montreal, Can., June 4-9.
EAST LYNNE (Charles Newton, mgr.): Manistee, Mich., June 7, Gladstone 8, Escanaba 9.
GOODWIN, NAT C.: Kansas City, Mo., June 7-9.
IN A WOMAN'S POWER (E. C. Andrews, mgr.): New York city June 4-9.
KNOTT, ROSELLE (Sweely, Shipman and Co., mgrs.): Eastport, Me., June 5, Calais 6, St. John, N. B., 7-9, Fredrickton 11, Springhill, N. S., 12, Amherst 13, Halifax 14-16.
MANN AND LIPMAN (Shubert Brothers, mgrs.): Chicago, Ill., May 20-June 9.
MELVILLE, ROSE (J. R. Sterling, mgr.): Pittsburgh, Pa., June 4-9.
MY DIXIE GIRL (Sam R. Allen, mgr.): Barton, Vt., June 5, Newport 6, Richford 7, Swanton 8, St. Albans 9, Milton 11, Jeffersonville 12, Burlington 13.
MY WIFE'S FAMILY (Western; W. McGowan, mgr.): Minneapolis, Minn., June 3-9.
NOBLES, MILTON AND DOLLY: St. Louis, Mo., May 20-June 16.
SOTHERN-MARLOWE (Charles Frohman, mgr.): New York city May 28-June 23.
SOUTHWELL, MARJORIE (Don J. Dorris, mgr.): Suffern, N. Y., June 5, Washingtonville 6, Gardner 7, New Paltz 8, Glasco 9, Madalin 11, Red Hook 12, Pine Plains 13, Tivoli 14, Cairo 15.
THE BANKER'S CHILD (Harry Shannon, mgr.): Bryant, S. D., June 6, Lake Preston 7, Oldham 8, Howard 9, Madison 11, Preston, Minn., 12, Garrettson, S. D., 13, Marshall, Minn., 14.
THE CLANSMAN (Eastern; Geo. H. Brennan, mgr.): Pittsburgh, Pa., June 4-9.
THE FACTORY GIRL (Chas. E. Blaney Co., mgrs.): Buffalo, N. Y., June 4-9.
THE GIRL PATSY: New York city May 28—indefinite.
THE GOLD FIELDS OF NEVADA: New York city June 4-9.
THE HEIR TO THE HOORAH (Kirke La Shelle Co., mgrs.): Chicago, Ill., May 20—indefinite.
THE LION AND THE MOUSE (Henry B. Harris, mgr.): New York city Nov. 20—indefinite.
THE OLD CLOTHES MAN (Dave Seymour, mgr.): Chicago, Ill., May 28-June 9, Milwaukee, Wis., 10-16.
THE PRINCE CHAP (Walter N. Lawrence, mgr.): Chicago, Ill., May 20—indefinite.
THE SCOUT'S REVENGE (Joseph J. Conley, mgr.): Clarendon, Tex., June 5, 6, Amarillo 7-9.
UNCLE TOM'S CABIN (Terry's): Dougherty, Ia., June 5, Dumont 6, Parkersburg 7, Dike 8, Traer 9.
UNCLE TOM'S CABIN (Stetson's; Grant Luce, mgr.): Port Washington, L. I., June 5, Bayside 6.
UTAH (Lawrence and Earle, props.): Ellsworth, Me., June 5, Old Town 6, Machias 7, Eastport 8, Calais 9.
WEARY WILLIE WALKER (Spitz and Nathanson Amusement Co., mgrs.): Dexter, Me., June 5, Dover 6, Gilford 7, Greenville 8, Sangerville 9, Milo 11, Millinocket 12, Fort Fairfield 13, Caribou 14, Grand Falls, N. B., 15.
WHEN WOMEN LOVE (Spitz and Nathanson Amusement Co., mgrs.): Fredrickton, N. B., June 5, Chatham 6, Sydney, N. S., 9-11, Glace Bay 12, North Sydney 13, Antigonish 14, Pictou 15, Joggins Mine 16.

STOCK COMPANIES.

ACADEMY OF MUSIC: Lowell, Mass., April 14—indefinite.
ALBEE (Edw. F. Albee, prop.): Pawtucket, R. I., Sept. 4—indefinite.
ALBEE (Edw. F. Albee, prop.): Providence, R. I., May 7—indefinite.
ALCAZAR: Philadelphia, Pa., June 4—indefinite.
AYLESWORTH (Arthur J. Aylesworth, mgr.): Seattle, Wash., May 6—indefinite.
BAKER: Portland, Ore., May 13—indefinite.
BALDWIN-MELVILLE: New Orleans, La., Sept. 3—indefinite.
BELASCO (Belasco and Mayer, mgrs.): Los Angeles, Cal., Aug. 28—indefinite.
BELLOWS: Denver, Col., May 28—indefinite.
BIJOU: Montreal, Can.—indefinite.
BONSTELLE, JESSIE: Buffalo, N. Y., May 14—indefinite.
BOWDOIN SQUARE THEATRE: Boston, Mass.—indefinite.
BROWN-BAKER: Milwaukee, Wis., May 28—indefinite.
BUFFINGTON STOCK (D. A. Buffington, mgr.): Fall River, Mass., April 17—indefinite.
BURBANK: Los Angeles, Cal.—indefinite.
BURKE, J. FRANK (John W. Barry, mgr.): Fall River, Mass., April 12—indefinite.
BUSH TEMPLE: Chicago, Ill.—indefinite.
CALUMET: South Chicago, Ill.—indefinite.
CASTLE POWERS (G. A. Powers, mgr.): Mansfield, O., Dec. 4—indefinite.
CASTLE SQUARE: Boston, Mass., May 21-June 2.
COLISEUM GARDEN (Mr. Trostler, mgr.): Cleveland, O., May 28—indefinite.
COLUMBIA THEATRE: Washington, D. C., April 30—indefinite.
CURTIS (Geo. Samuels, mgr.): Denver, Col., May 6—indefinite.
DARCY AND SPECKS: Philadelphia, Pa., Sept. 4—indefinite.
DOUGLAS, BYRON: Spokane, Wash., April 30-Aug. 18.
EMPIRE: Providence, R. I., May 28—indefinite.
EMPIRE THEATRE: Boston, Mass., May 7—indefinite.
FISCHER'S THEATRE (R. G. Welch, mgr.): Denver, Col., May 20-July 28.
FRAWLEY, T. DANIEL: Reading, Pa., May 21—indefinite.
FRAWLEY, T. DANIEL: Utica, N. Y., May 21—indefinite.
FULLER, ETHEL: St. Louis, Mo., May 28—indefinite.
FULTON: Lincoln, Neb., May 14—indefinite.
GERMAN STOCK: Cincinnati, O.—indefinite.
GILMORE: Topeka, Kan., May 21—indefinite.
GIRARD AVENUE: Philadelphia, Pa., June 4—indefinite.
GLASER, VAUGHAN: Detroit, Mich., May 13-June 16.
GLASER, VAUGHAN: Columbus, O., May 14-June 16.
GRAND OPERA HOUSE: New Orleans, La.—indefinite.
HARTFORD: Cleveland, O., April 2—indefinite.
HART'S: Philadelphia, Pa., April 30—indefinite.
HATHAWAY: New Bedford, Mass., May 14—indefinite.
HATHAWAY (Barwald and Leffingwell, mgrs.): Lowell, Mass., April 16—indefinite.
HIGHLAND PARK (Nathan Appel, mgr.): York, Pa., June 18—indefinite.
HOLDEN: Louisville, Ky., April 2—indefinite.
HOLDEN (Holden Brothers, mgrs.): Grand Rapids, Mich., May 14—indefinite.
HUNTER-BRADFORD: Hartford, Conn., May 7—indefinite.
HUNTER-BRADFORD: Springfield, Mass., May 21-26.
HUNTINGTON, WRIGHT: Fall River, Mass., April 30—indefinite.
KING (Joseph King, mgr.): Terre Haute, Ind., May 28—indefinite.
KLINE: Cleveland, O., June 4—indefinite.
LIVINGSTON: Toledo, O., May 14—indefinite.
LORCH, THEODORE: Salt Lake City—indefinite.
LYCEUM: Troy, N. Y., April 16—indefinite.
LYCEUM PLAYERS: Buffalo, N. Y., May 7—indefinite.
MACDOWELL, MELBOURNE: Albany, N. Y., May 28—indefinite.
MARLOWE: Chicago, Ill., Sept. 4—indefinite.
McCULLUM (Bartley McCullum, mgr.): Portland, Me., May 28—indefinite.
MOORE (J. H. Moore, mgr.): Rochester, N. Y., Sept. 16—indefinite.
NATIONAL: Montreal, Can.—indefinite.
NEILL PLAYERS: Rochester, N. Y., May 12—indefinite.
NOUVEAUTES: Montreal, Can.—indefinite.
PABST GERMAN: Milwaukee, Wis., Sept. 19—indefinite.
PARK: Manchester, N. H., May 7-June 2.
PAYTON'S LEE AVENUE (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 23—indefinite.
PEOPLE'S: Cedar Rapids, Ia., May 21—indefinite.
PEOPLE'S: Kansas City, Kan., April 16—indefinite.
POLI'S (S. Z. Poli, mgr.): Waterbury, Conn., May 7—indefinite.
POLI'S (S. Z. Poli, mgr.): Hartford, Conn., May 28—indefinite.
POLI'S: Bridgeport, Conn., May 21—indefinite.
PROCTOR'S FIFTH AVENUE: New York city—indefinite.
PROCTOR'S 125TH STREET: New York city—indefinite.
SUBURBAN GARDENS: St. Louis, Mo., May 20—indefinite.
SUTHERLAND, ANNE: Chicago, Ill., May 20—indefinite.
TUCKER, ETHEL (Mack Brothers, mgrs.): Salt Lake City May 21—indefinite.
TYLER, ODETTE: Washington, D. C., May 1—indefinite.
ULRICH: Los Angeles, Cal., April 15—indefinite.
VALE, LOUISE: Syracuse, N. Y., May 13—indefinite.
WARREN, REBECCA: Indianapolis, Ind., May 7—indefinite.
WHITE'S: Marinetta, Wis., June 3-Sept. 1.
WILLIAMS, MALCOLM: Worcester, Mass.—indefinite.
WOODWARD (Woodward and Burgess, mgrs.): Kansas City, Mo., May 14—indefinite.
WOODWARD (Woodward and Burgess, mgrs.): Sioux City, Ia., April 15—indefinite.

REPERTOIRE COMPANIES.

BARRIE, EDWIN: Sedalia, Mo., June 10-23.
BROWN, KIRK (J. T. Macauley, mgr.): Halifax, N. S., May 28-June 13.
CONNORS STOCK (W. C. Connors, mgr.): Amherst, N. S., June 4-6, Springhill 7-9, Truro 11-13, Eastport, Me., 14-16.
CRADOC-NEVILLE (Charles H. Neville, mgr.): Cumberland, Md., May 28-June 10.
DUBINSKY BROTHERS: Rock Island, Ill., May 21—indefinite.
GAGE COMEDY: St. John, N. B., May 21-June 6, Moncton 7-9, Halifax, N. S., 11-23.
GIFFORD-HARRING: Bloomington, Wis., June 4-9.
HALL, DON C.: Beloit, Wis., June 4-9.
HAMILTON, MAUD (Brayham and Lapoint, mgrs.): Hinesburg, Vt., June 7-9.
HARVEY, FRANK J.: Stamford, N. Y., June 4-9.
HENDERSON STOCK (W. J. and R. R. Henderson, mgrs.): Oelwein, Ia., June 4-9, West Union 11-19.
HERALD SQUARE STOCK (Ritter and Fanshawe, mgrs.): Galeton, Pa., June 4-9, Warsaw, N. Y., 11-16.
HICKMAN-BESSEY (F. W. Jenks, mgr.): Rockford, Ill., June 4-9.
HILLMAN, MAY (Ernest Schnabel, mgr.): Buckroe Beach, Hampton, Va., May 27—indefinite.
HIMMELEIN'S IDEALS (John A. Himmelein, mgr.): Sandusky, O., April 30-Aug. 15.
HIMMELEIN'S IMPERIALS (John A. Himmelein, mgr.): Sandusky, O., May 14-Aug. 18.
HUNT STOCK (M. A. Hunt, mgr.): Elk Rapids, Mich., June 4-9.
KELLEY STOCK (Jewell Kelley, mgr.): Knoxville, Tenn.—indefinite.
KENNEDY PLAYERS (Ben Lewis, mgr.): Cornwall, Can., May 21-June 9.
KEYSTONE DRAMATIC (Max A. Arnold, mgr.): Waterville, Me., June 4-9.
KLARK-URBAN (Hardin Klark, mgr.): Bucksport, Me., June 4—indefinite.
MACK SWAIN THEATRE: Seattle, Wash., May 27—indefinite.
MAHER STOCK (Phil Maher, mgr.): Bellows Falls, Vt., June 4-9, Whitehall, N. Y., 11-16.
MARKS BROTHERS (R. W. Marks, mgr.): Perth, Ont., April 23—indefinite.
MARKS, TOM: Ishpeming, Mich., June 4-9, Hancock 11-16.
MATHES, CLARA: Peoria, Ill., April 2—indefinite.
MYRKLE-HARDER (Western; Eugene J. Hall, mgr.): Port Huron, Mich., May 21-July 1.
NEW ENGLAND PLAYERS (Brayham and Lapoint): Cambridge, N. Y., June 4-9.
PAIGE, MABEL (Henry P. Willard, mgr.): Jacksonville, Fla., May 14—indefinite.
PRINGLE (Johnnie Pringle, prop.): Portland, Ore., May 27-June 9.
RENTFROW'S PATHFINDERS (J. N. Rentfrow, mgr.): Shreveport, La., June 3-16.
SOTHERN, CHAUNCEY (Roland A. Osborne, mgr.): Goldsboro, N. C., June 4-6, New Bern 7-9, Wilmington 11-16.
TEMPEST DRAMATIC (J. L. Tempest, mgr.): Harper's Ferry, W. Va., June 4-9.
VAN DYKE AND EATON (F. Mack, mgr.): Davenport, Ia., June 3-30.
WAITE COMEDY (Jas. R. Waite, mgr.): St. Johns, Newfoundland, April 17—indefinite.
WARNER COMEDY (Ben R. Warner, mgr.): McGregor, Ia.—indefinite.
WINNINGER BROTHERS (Frank Winninger, mgr.): Oconto, Wis., June 4-9, Escanaba, Mich., 11-17.

OPERA AND EXTRAVAGANZA.

BEGGAR PRINCE (F. A. Wade, mgr.): Galveston, Tex., June 4-16.
BUSTER BROWN (Melville B. Raymond, mgr.): New York city June 4-9.
CARLE, RICHARD (Charles Marks, mgr.): Boston, Mass., June 4—indefinite.
CASTLE SQUARE OPERA: Boston, Mass., June 4—indefinite.
DELMAR GARDEN OPERA: St. Louis, Mo., May 27—indefinite.
FORTY-FIVE MINUTES FROM BROADWAY (Klaw and Erlanger, mgrs.): Chicago, Ill., April 30—indefinite.
HERALD SQUARE OPERA (Frank T. Kentning, mgr.): Wheeling, W. Va., June 4—indefinite.
HIS HONOR THE MAYOR: New York city May 28—indefinite.
IMPERIAL OPERA (Garrison and Turner, mgrs.): Asbury Park, N. J., June 4—indefinite.
ORPHEUM OPERA: Brooklyn, N. Y., June 4—indefinite.
ROSCIAN'S OPERA (Wm. Cranston, mgr.): Spokane, Wash., May 7—indefinite.
ROSALIE: Philadelphia, Pa., April 23—indefinite.
ROYAL OPERA: Des Moines, Ia., May 21—indefinite.
SAN FRANCISCO OPERA (W. M. Russell, mgr.): Seattle, Wash., May 20-July 14.
SEEING NEW YORK: New York city June 4—indefinite.
STEWART OPERA (Wm. G. Stewart, mgr.): Rochester, N. Y., May 28—indefinite.
THE GINGERBREAD MAN (Converse-Peters Co., mgrs.): Chicago, Ill., May 21—indefinite.
THE GOVERNOR'S SON (Cohan and Harris, mgrs.): New York city June 4—indefinite.
THE MAN FROM NOW (Henry W. Savage, mgr.): Boston, Mass., May 28—indefinite.
THE SOCIAL WHIRL (Shubert Bros., mgrs.): New York city April 7—indefinite.
THE STUDENT KING (Henry W. Savage, mgr.): Chicago, Ill., May 21—indefinite.
THE THREE GRACES: Chicago, Ill., April 2—indefinite.
THE TOURISTS (Shubert Bros., mgrs.): Boston, Mass., June 4—indefinite.
THE UMPIRE: Chicago, Ill.—indefinite.
TIVOLI MUSICAL COMPANY (J. E. Furlong, mgr.): Rochester, N. Y., May 7—indefinite.
WILLIAMS AND WALKER (Melville B. Raymond, mgr.): Chicago, Ill., May 27—indefinite.
WILLS MUSICAL COMEDY (John B. Wills, mgr.): Vicksburg, Miss., May 27-June 9.

MINSTRELS.

DONNELLY'S MINSTRELS, TOMMY (Jack W. Stokes, mgr.): Fitchburg, Mass., June 3-9.

CIRCUSES.

BARNUM AND BAILEY'S: Albany, N. Y., June 5, Troy 6, Rutland, Vt., 7, Burlington 8, Montpelier 9.
BOSTOCK'S ANIMALS: Coney Island, N. Y., May 21—indefinite.
BUFFALO BILL'S WILD WEST: Vienna, Austria, May 28-June 14.
CUMMINS' WILD WEST: Ware, Mass., June 5, Worcester 6, Fitchburg 7.
FOREPAUGH-SELLS: Sandusky, O., June 6, Goshen, Ind., 9.
FOX AND QUALE'S ANIMALS: Oxford, Ia., June 5, Toronto 6, London 7, Wheatland 8.
HAGENBECK'S: Saginaw, Mich., June 5, Alma 6, Greenville 7, Grand Rapids 8.
HARGREAVE'S: Newark, N. Y., June 4, Canastota 5, Oneida 6, Herkimer 7, Boonville 8, Carthage 9, Watertown 11.
HARKNESS AND FOX'S (Roy E. Fox, mgr.): Doe Run, Mo., June 4-6, Herculaneum 7-9, Festus 11-13, Ste. Genevieve 14-16.
LUCKY BILL'S: Bladen, Neb., June 5, Campbell 6, Upland 7, Hildreth 8, Wilcox 9.
McDONALD BROTHERS: Oliver Springs, Tenn., June 5, Clinton 6.
RINGLING BROTHERS': Ridgway, Pa., June 5, Olean, N. Y., 6, Bradford, Pa., 7, Warren 8, Erie 9.

MISCELLANEOUS.

BAFUNNO'S BAND: St. Louis, Mo., May 21—indefinite.
BUTLER, HELEN MAY, AND HER BAND (J. L. Spahn, mgr.): Galveston, Tex., May 21-Sept. 12.
CONWAY'S ITHACA BAND: Cincinnati, O., May 28—indefinite.
DAVIS CARNIVAL: Nowata, Ind. Ter., June 5-9.
DUSS AND HIS BAND (Frederick Phinney, mgr.): Montreal, Can., June 2-15, Syracuse, N. Y., 16-22.
ERLANGER'S BAND: Louisville, Ky., June 4-9.
FISCHER'S MILITARY BAND (Chas. M. Fischer, mgr.): New Orleans, La., May 15—indefinite.
FRENCH MILITARY BAND: Milwaukee, Wis., May 30-June 30.
'FRISCOSCOPE VAUDEVILLE: Franklin, Pa., June 5, Corry 6, Erie 7, Meadville 8, Butler 9, Punxsutawney 11, Clearfield 12, Houtzdale 13, Altoona 14, Johnstown 15.
GEORGIA COON SHOUTERS (H. La She, mgr.): Rhinelander, Wis., June 5, Odanah 6, Sazon 7, Bessemer 8, Wakefield 9.
HAYES' MOVING PICTURES (Frank A. Moore, mgr.): Ottawa, Can., June 4-6.
INNES (C. C. Lee, mgr.): Cincinnati, O., June 17-July 7.
KILTIES' BAND (T. P. J. Power, mgr.): Syracuse, N. Y., May 30-June 5, Erie, Pa., 6-8.

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PAIN'S FALL OF PORT ARTHUR (Al. Dobson, mgr.): Memphis, Tenn., June 4-9, Cincinnati, O., 11-23.
PRESCELLE AND MAGOON (Hypnotists; F. Willard Magoon, mgr.): Barton, Vt., May 16-Sept. 1.
RUNAWAY GIRLS (Peter S. Clark, mgr.): Baltimore, Md., June 4-9.
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WEIL'S BAND: Chicago, Ill., May 21—indefinite.

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CASINO COMIC OPERA (Graves and Adde, mgrs.): Chattanooga, Tenn., June 3-9, Birmingham, Ala., 10-16.
DORA THORNE (C. S. Sullivan, mgr.): Livermore Falls, Me., June 4, Canton 5, Dixfield 6, Lisbon Falls 7, Bridgton 8, Sanford 9.
HOLLINGSWORTH TWINS (Lew Gleason, mgr.): San Antonio, Tex., June 3-9, Fort Worth 10-16.
MY FRIEND HOGAN: Massena, N. Y., June 4, Tupper Lake 5, Lake Placid 6, Lake Saranac 7, Malone 11.
MYRKLE-HARDER STOCK (Southern; Latimore and Leigh, mgrs.): Keokuk, Ia., May 28-June 23.
PAYTON SISTERS (C. Stafford Payton, mgr.): South McAllister, Ind. Ter., June 11-30.
PAWNEE BILL'S WILD WEST: Brighton Beach, L. I., June 14—indefinite.
ROBINSON'S SHOWS, JOHN: Galesburg, Ill., June 5, Burlington, Ia., 6, Fort Madison 7, Keokuk 8, Fairfield 9, Centreville 11.
THE LION AND THE MOUSE (Western; Henry B. Harris, mgr.): Chicago, Ill., May 28—indefinite.

OPEN TIME.

IOWA.—Perry—G. O. House, June.
LOUISIANA.—Morgan City—Evangeline Theatre, Sept., Oct. 1-17, 19-24, 26-31.
NEW YORK.—Sodus—Opera House, June 27.
MICHIGAN.—Jonesville—Theatre, June 11-15, 18-22, 25-29.
OHIO.—Pleasant City—Opera House, in June.
WISCONSIN.—Antigo—Opera House, in June, July and October.

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THE LONDON STAGE.

Shore Acres—The Lion and the Mouse—The Whirlwind—Other Novelties.

(Special Correspondence of The Mirror.)

LONDON, May 26.

With Gawainian gladness do I announce that the two big, new play-successes in this ancient city since I last mailed you across the broad Atlantic have been achieved by dramas made in America. These were, respectively, Shore Acres, produced by the Shuberts and Cyril Maude, at the Waldorf, last Monday, and The Lion and the Mouse, which was "presented" by Charles Frohman at the Duke of York's, on the following evening.

In the case of poor James Herne's play (the aforesaid Shore Acres), some sort of adaptation has taken place—that is to say, the scene has been made British, for it is now laid in Cornwall, the most early British, not to say the most Druidic, part of the whole British Isles. This transplantation of locality, however, in no wise impairs the hearty humanity of the story and character. Indeed, for an English audience it adds thereto. As to the character of good old Uncle Nat nothing can impair *that*, so that it be well acted. And it *is* well acted, nay, beautifully acted, by young Cyril Maude, who is one of our empire's very best and most artistic of character actors. In make-up and manner, in humor and in pathos, Maude excelled himself, and gave delight throughout the piece to a brilliant audience that included a large number of American citizens who had often seen Shore Acres in your own cities. The other chief characters were also ably acted, especially by Cooper Cliffe as Mr. Blake, Edmund Maurice as Martin Barron, Mary Rorke as Ann Barron, Alice Crauford as Helen Barron, and Frank Mills (ever a fine actor) as Sam Warren.

As to Charles Klein's play, The Lion and the Mouse, at the first night of that also the present writer found the crowded audience largely leavened with Hail Columbians and Star-Spangled Bannerers of the most distinguished type. In fact, the American accent ruled largely all around. English and American expectation also ruled lively, for to bestow upon you the most veracious of veracity many first-nighters of both nations marveled why Charles Frohman (of all producers or "presenters") should have elected to produce (or "present") a play of this in-Klein-ing. For, whereas C. F. is a most pro-Trustful personage, The Lion and the Mouse is the most anti-Trustful of plays.

But, there, MIRROR readers do not need that I should enter into details concerning the topicality of this very strong drama. It is enough to say that the piece was followed with intense interest by the audience, who punctured their enjoyment by the most rousing applause. Indeed, at the end of the great finale of the third act, when that brave little white woman, Shirley Rossmore, roused to frenzied contempt, arises and tells Ready Money Ryder (the multimillionaire) what she thinks of him and all his wealth-grabbing works, the excitement was tremendous.

For her thrilling acting at this trying point Margaret Illington was called again and again and applauded to the echo, which (as that greatest of all anti-plutocratic playwrights, Shakespeare, says) "did applaud again." Equally applauded in this big scene was Edmund Breese as the would-be Napoleonic multimillionaire, for he was as artistic as he was impressive.

Fine impersonations were also put in by Richard Bennett, very quaint and earnest and very speedy popular, as young Ryder; Gilbert Hare as the Hon Fitzroy Bagley, the offensive (and only) English character in the piece; Helen Ross as Mrs. Rossmore, Harry Harwood as Senator Roberts, Nannie Comstock at Kate Roberts, and Walter Allen, who was full of dignified pathos, as the persecuted Judge.

At the end of the play all the chief players were called and recalled, and author Klein (who resails to-day for your city) was called five times.

Some few critics of the loftily culchawed or Ibsenalatory kind have sniffed somewhat contemptously both at Shore Acres and The Lion and the Mouse, but this is only because both plays are as clever as they are clean and as strong as they are sane. Of course it is not *my* business to find fault with the opinions of my fellow penmen; but really (between ourselves) I *do* really begin to grow more and more ashamed of the haughty "soulful" denunciations which some of this sniffing tribe hurls at this or that wholesome honest play either because it is Dickensian (as in the case of Shore Acres) or because it has no "Message" (as in the case of The Lion and the Mouse). "Message," in the jargon of these critical gentry, always means some more or less illicit sexual problem—generally more.

Well, anyway, these yearners for "Messages" have had a chance of revelling this week in a play dear to their respective psychological instincts. And a pretty thing it is, and a pretty failure it is! This is The Whirlwind, an adaptation by Harry Melville of Bernstein's Parisian play La Rafale, and was produced by Mrs. Patrick Campbell at the Criterion last Wednesday. If you will kindly put on a mask to hide your blushes (as ladies had to do when playgoing in the days of our late infamous King Charles the Second) I will endeavor to tell you in a few words the main points of this precious play.

Know, then, that the heroine, now called Lady Ellingham, ostensibly a respectable married woman, is shown at the starting of the piece to have been unfaithful to her unsuspecting husband by becoming the "mistress" of Hugh Carlton, who is a gambling blackleg as well as an adulterer. Presently Lady E.'s delightful paramour goes in for embezzling vast sums in order to clear certain debts of honor, and when a reckoning time comes of course he cannot square up.

Then comes Lady Ellingham's *crux*. She would fain save her sensualist paramour from disgrace; but how? She tries selling her jewels and borrowing, but all in vain. So what course do you think the wretched woman adopts? Why, to help her partner in sin she actually arranges to sell herself for a time to a loathsome cousin who has long had a gross passion for her! But alas! Her precious adulterous comrade, being always a coward, shoots himself in the meantime and where his brains are supposed to be; so the wretched woman's second "fall" is all in vain!

There! What do you think of that for a nice, pleasing, thick and slab love story? Don't you feel that like the man in King Leah you could exclaim: "Give me an ounce of civet, good apothecary, to sweeten my imagination?" *I* do!

I cannot understand why Mrs. Patrick Campbell should have chosen such a piece. Being in many respects a great actress and always a great artist, naturally I rejoice to see her make a success. In this case, however, I rejoice that the play is a failure, for we have no use for it on the British stage. In no case during the evening did The Whirlwind bear out its title, for it proved tantalizingly unwhirling and not too windy—terribly slow, in fact. It beat even Mr. Pope's famous example of the Needless Alexandrine by the way in which it dragged its slow length along. Mrs. Pat made no strong mark. Frank Worthing (long absent on your side) was wasted as the contemptible gambling paramour. Among those who contrived to score in spite of these difficulties were A. G. Poulton as a quaint baronet (in place of Charles Groves, absent through illness), and Dennis Eadie as the cousin who buys her ladyship for a while.

That Mrs. Campbell can give delightful interpretation of the dramatic art was shown by her poetic playing in the first act of W. L. Courtney's adaptation of Undine, which formed the front piece to the woeful Whirlwind. As regards this Whirlwind play, some of the "Message" craving problem and play worshipping critics seemed rather ashamed of it, and could not enthuse worth a cent.

Martin Harvey has scored another popular success with another not too great and glorious play. This is Boy O'Carroll, written by R. M. Dix and E. G. Sutherland, authors of The Breed of the Treshams, and presented for the first time in London at the Imperial last Saturday. The new play was originally called The Rapparee Trooper, and it is this trooper—a rollicking daredevil full of adventures and hairbreadth escapes—that Harvey plays, and plays splendidly. He is ably supported by N. Silva (Mrs. H.) as a saucy gossoon named Paudheen; Kate Rorke as a high-born lady; Thalberg Corbett as a light comedy captain, and Bessie Elder, who is intensely droll as a serving woman with a code id her doze.

"O Pioneers! O Pioneers!" quoth your late "good gray poet," Walt Whitman, admiringly, on a certain occasion. Many of us felt inclined to use the "O!" less in sorrow than in anger toward the new play-producing society calling themselves the Pioneers, for that they lured a certain number of weary, worn critic-men out of their homes last Sunday night to see three new one-act pieces.

Two of the pieces were by three critics, as thus: Compromising Martha, by Keble Howard (who is really Keble Bell, critic of the *Daily Mail*, and Out of Sight, by Frederick Fenn (variety critic of the *Tribune*), and Richard Pryce, who is book reviewer and book writer. Both of these playlets were commendably free from "messages," problems, etc., and were therefore really as amusing as they were artistic. Play No. 3, Daughters of Shem, to wit, possessed more of a tragic undercurrent. Also it had an intense Yiddish interest, showing how a young and impulsive Jewess has fallen in love with, and fain would marry, a Goy! After much storm and stress, however, her sister persuades her off and the heart-stricken Daughter of Israel settles down with one of her own faith. The piece had, according to the programme, been adapted from Samuel Gordon's story of the same name. But trouble is brewing as to the announcement.

Mrs. Brown Potter recently produced in the London and provincial variety halls a sort of sketch built around the ever and still much discussed and often dramatized Mary Queen of Scots. This sketch the fair Cora has had expanded by its author, Reginald Kennedy Cox, into a four-act drama with which she has started a suburban tour last Monday at the King's Theatre, Hammersmith. I regret to say that the play has gained in length rather than strength, and that (not to deceive you) it is for the most part tame and uneventful. This is especially the case as regards the last two acts, where the strength should of course be crescendo. I assume that the beautiful Mrs. B. P. (and really I thought she looked more beautiful than ever) did not wish to be beheaded at the finish. So the hapless (but alas! terribly artful) Mary simply sinks down by a chair and predicts that Scotland will ever remember her! Mrs. B. P., sooth to say, lacked sufficient force and fire for this complex character. In conclusion, I regret that I did not find in the piece anything to console me for leaving my little Wooden Hut and going so many miles to see it—nothing, in fact, to wipe out any of the hundred or so of other Mary Stuart plays which have been shed upon long suffering playgoers by poets and playwrights, such as Schiller, Swinbourne, W. G. Wills, Tom Taylor, Ross Neil and others far too numerous to mention in one number of THE MIRROR.

The cable will have confided to you the fact that the lately raging case wherein a prolific Scotch playwright named Charles Hannan, alleged that your citizen, Charles Morton Stewart McLellan, had filched Leah Kleschna from his (the first named Charles') play, The Coachman with the Yellow Lace, was decided a day or two ago (after many days' babble) in favor of McLellan, who it was held had not infringed Hannan's copyright in any way. C. M. S. was also awarded £25 damages.

Your clever native comedienne, Rose Stahl, has made a great hit with her sketch, The Chorus Lady, at the Palace Theatre, where also there are several other popular American turns, snapped up on your side by Manager Butt, including Will Rogers, the wonderful cowboy lassoist, and Eltinge, the remarkably smart female impersonator.

Excitement has just been caused in variety (or vaudeville) circles here by the report emanating from your side that Manager Keith and others, among them Ted Marks (just to hand), are endeavoring to arrange with certain leading London variety managers to form a combine, or trust, for the purpose of reducing salaries. Certain variety magnate friends of mine, such as George Adney Payne (who represents a score of halls), declare that they will have nothing to do with any such Anglo-American combine. They can, they assure me, look after their own business.

Throughout the week and right up to the moment of mailing, much excitement has been caused in theatrical and playgoing circles by a remarkable, not to say ridiculous, attack made by the *Daily Mail* upon Beerbohm Tree. For some reason or other too occult to be dived into, the *Mail* turned on a man who signed himself "H. A. Milton," who broke out in the *Mail's* magazine page with a fatuous article headed "Should Mr. Tree be allowed to play Col. Newcome?" "Allowed," forsooth!

Now, had this article appeared after Tree had played Col. Newcome; had it posed as a kind of criticism, so to speak, there would have been nothing to complain about. But as the fact is that Tree will not play the part in citizen Michael Morton's adaptation of Thackeray's great story till next Tuesday, this violent article picking Tree all to pieces beforehand has caused a perfect storm of scorn and contempt to be poured upon the *Mail*, for what I cannot but call in the mildest possible language a most dastardly attempt to prejudice our leading living character actor.

Other ridiculous asses joined in the cackling cry against Tree, but naturally the great body of the playgoing and theatrical public have protested with no uncertain protest against such paltry pre-judging of a performance before it is performed. Among the papers which have roasted the *Mail* man in the most caustic manner are the *Referee*, the *St. James' Gazette*, *The Era* and *The Stage*, and now we are all waiting to see what the *Mail* will have to say after Tuesday next, and what the first night audience will have to say about the *Mail's* strange new departure.

A. H. Canby is looking around for a London theatre whereat to produce The Prince Chap. Gaston Mayer has just successfully removed Castles in Spain (with Harry Frogson and May de Sousa) from the Royalty to Terry's. George Edwardes, finding that A Girl on the Stage (the revised Little Cherub) is still unattractive at the Prince of Wales', will presently replace it with a new Chinese opera, called The Third Moon. Also he will soon replace The Little Michus at Daly's with a revival of The Geisha.

GAWAIN.

SWEELY, SHIPMAN AND COMPANY.

After twelve years of varied theatrical experiences, one day last Spring (April 22), Ernest Shipman stood at the corner of Broadway and Forty-second Street without a play, star, headquarters, or any plans for the future. His pockets contained a few thousand dollars realized by his personal efforts in a tour of As You Like It. He announced that he was looking for something worth while for the coming season, and would consider in succession comic operas, musical comedies, romantic dramas, and, in fact, he covered almost the entire field of available material, and finally made two selections, When Knighthood Was in Flower, starring Roselle Knott, and Cousin Kate, starring Alberta Gallatin. Miss Knott's season opened Aug. 28, and has not had a losing week, it is said. It was originally scheduled to close June 30, but on account of the popularity of the star and play will remain on tour until Aug. 11. Miss Gallatin opened Sept. 15 and closed yesterday (June 4), after a long and successful season. A second company presenting When Knighthood Was in Flower was sent out in January, and will close on June 9, with but one losing week. Men of means thought enough of Mr. Shipman's management of these tours to suggest to him an increase of capitalization and additional properties for next year. The back page of THE MIRROR this week will give interesting data in connection with the firm of Sweely, Shipman and Company.

THE COMING OF ELLEN TERRY.

If the negotiations now being conducted in London personally between Walter C. Jordan, of Sanger and Jordan, and Ellen Terry result in her tour of America next season in Alice-Sit-by-the-Fire, it will be one of the most interesting theatrical offerings in recent years, especially as it it will no doubt be Miss Terry's farewell tour of America. If Sweely, Shipman and Company succeed in connecting this star and play they deserve the favorable commendation of the countless admirers of one of the most interesting figures upon the stage.

MUSIC NOTES.

The Royal Hawaiian Band is giving a series of concerts at the Greek Theatre, University of California, in aid of the sufferers of the recent disaster in San Francisco. San Francisco and Portland, Ore., are the only two cities in which the band has appeared, away from its home in Honolulu, but it is making a tour of the United States. J. C. Cohen, theatrical manager, of the Pacific Coast, has equipped the band, which numbers sixty musicians of both sexes.

In the New Theatre scheme now being agitated in New York city it is designed to have standard opera comique play quite as important a part as drama. Mary Garden, well known in all the opera centers of Europe, has been engaged as prima donna of the musical department of the plan.

It is rumored that the more famous composers and conductors are to organize in an association similar to the late Baton Club. Such names as Walter Damrosch, Reginald De Koven, William Lorraine, Gustave Kerker, Maurice Levi, Louis F. Gottschalk, and Victor Herbert are said to be among the promoters.

Francis McMillan, an American violinist, is to make a tour of America next season under the management of L. G. Charlton. Mr. McMillan has not visited this country since his childhood, but is well known in concert circles in Europe.

Rafael Joseffy has resigned the pianoforte professorship in the National Conservatory of Music, which he has held for fifteen years. His list of private pupils has grown so large that Mr. Joseffy is obliged to devote his entire time to his own work.

Ernest Urchs, the general representative of Steinway and Sons, who will have the entire direction of the firm's concert and artist department, is an important accession to the ranks of American managers. Mr. Urchs will have charge of Lhevinne's first transcontinental tour, to be made under Steinway management next season as well as of the interests of the many other artists connected with that house. He was chairman of the four days' musical festival in the Metropolitan Opera House in 1889, an active manager of the New York Arion Society's tour of Europe in 1892, and executive head of the great Saengerfest held in Madison Square Garden in 1894.

Heinrich Conried's school of opera, for which he arranged before sailing for Europe, is said to be meeting with great opposition from the International Chorus Union, which interprets it as an indication that he intends to establish the open shop among chorus singers at the Metropolitan next season.

Rita Newman, a California soprano, who has been singing with great success in the Savage English Grand Opera company, has been engaged by Mr. Conried for the Metropolitan company next season. Miss Newman is now in Paris studying under Jean De Reszke for the roles which she will sing.

Madame Schumann-Heink is now enjoying her first Spring vacation in many years. She will appear at several saengerfests and musicales in this country in July, and will then sail for Bayreuth to sing in the Wagner-Mozart festivals to be held there in August. Her next American tour will begin next October under the management of Henry Wolfsohn.

The Summer concerts in the public parks are now beginning. Heinrich Conried has made arrangements with the Park Commissioners by which the first fifteen concerts in Central Park will be given by the Metropolitan Opera House Band, under the direction of Nahan Franko. In Prospect Park, Brooklyn, the opening concert was given on June 3 by the United German Singers' Association, Carl Pique, conductor, assisted by the Twenty-third Regiment Band, Thomas Shannon, bandmaster. The selections sung were those to be given at the coming national saengerfest in Newark.

Announcement is made by the Women's Philharmonic Society that applications for scholarships must be made before July 1. Mrs. Henry Rosenbaum is the chairman.

MRS. CHARLES M. WALCOT.

Mrs. Charles M. Walcot, the "Dowager of the Lyceum Stock company," died late on Saturday night, June 2, at her New York home, 205 West 101st Street. Last September, at her country house, near Rhinebeck, N. Y., she was stricken by paralysis, while preparing with her husband to begin rehearsals for The Embassy Ball, in which both of them had accepted roles. Mrs. Walcot, who was especially known as a member of the Lyceum Stock company, in which she and her husband performed together for many seasons, was fifty-nine years old. Her most historic engagement was when she played Ophelia to the Hamlet of Edwin Booth, during the famous run of one hundred nights at the old Winter Garden. Her last appearance was made with Annie Russell as Madame Morange in Brother Jacques, produced at the Garrick Theatre on Dec. 5, 1904, when she exercised all her charm as a player.

Isabella Nickerson, for such was Mrs. Walcot's maiden name, was born in New York city, on Oct. 7, 1847. Her father, originally a British soldier, became a professional actor, and all three of his daughters, Eliza, Charlotte, and Isabella, adopted the stage as a career. The earliest recorded appearance of Isabella was as Melaine in Napoleon's Old Guard, her father acting the part of Haversack. Under the able direction of Laura Keene she received a thorough old-fashioned training, playing leading juvenile characters in the Keene company. Mabel Vane in Peg Woffington, Julia in The Rivals, and Lady Sneerwell in The School for Scandal were among her early impersonations. In those days she was associated with such players as W. R. Blake, Stuart Robson, J. H. Stoddart, Ada Clifton, and Ione Burke. When sixteen years of age, in 1863, Isabella Nickerson married Charles M. Walcot, a member of Miss Keene's company. No happier union was ever consummated, and thereafter husband and wife seldom accepted engagements in separate organizations.

For the season of 1863-64 Mr. and Mrs. Charles M. Walcot starred jointly in Rosedale. On Nov. 25, 1864, they were members of the cast in that famous revival of Julius Cæsar at the Winter Garden, New York city, when Edwin, Junius Brutus, Jr., and John Wilkes Booth appeared, respectively, as Brutus, Cassius and Antony. Mrs. Walcot was Calphurnia. Her performance of Ophelia during the great run of Hamlet has been mentioned above. In 1867 Mr. and Mrs. Walcot joined the Walnut Street Theatre company in Philadelphia, playing there at various times for several years. In 1872 they interpreted the title roles of Pygmalion and Galatea; in 1873 they appeared in Faust and Mephistopheles; and, in different productions, were associated with Charlotte Cushman, Janauschek, Fechter, Chanfrau, E. L. Davenport and Clara Morris.

In 1879 Mr. and Mrs. Walcot became members of McVicker's noted company in Chicago, making their joint debut there in The Exiles. On Feb. 22 of that year Mrs. Walcot played the role of Lydia Languish in a performance of The Rivals given for the benefit of Mrs. John Drew. Meanwhile, in New York city, Mrs. Walcot had been seen as Mrs. Wingrove in The Little Rebel, Alice Armitage in Not Guilty, Dobson in A Pretty Piece of Business, Dame Lucille in Azrael, Alice in Haunted Houses, Joey Lillyburn in Round the Clock, Bessie Fallon in A Flash of Lightning, Annie Leigh in Enoch Arden and Marie in The Marble Heart with Edwin Adams; Emily in Jack Harkaway at Sea, and Nutmeg in the play, Red Tape.

In 1879 Mrs. Walcot made her first appearance as Florence St. Vincent Brown in The Banker's Daughter, a play in which she and her husband afterward toured. In 1884 she was seen as Nora Desmond in Esmeralda, another piece in which both husband and wife went on the road. In 1885 she was Meg in The Willow Copse, and in 1887 Mrs. Vane in Peg Woffington. In this latter year, 1887, both Mr. and Mrs. Walcot were engaged by Daniel Frohman for what was then his new stock company at the Lyceum Theatre and appeared in The Wife, the first regular production of that illustrious organization, Mrs. Walcot assuming the character of Mrs. Bellamy Ives. Among the parts which she played at the Lyceum and in other companies after the disbanding of the stock forces, were Ruth Rolt in Sweet Lavender, Madame de Berney in The Marquis, Mrs. de Peyster in The Charity Ball, Mrs. Cross in The Quaker, Mrs. Rose Sherwood in The Old, Old Story, Miss Brent in Lady Bountiful, Amanda Jane Thistledown in Squire Kate, Mrs. De Ruyter in Merry Gotham, the Baroness de Beaumont in Americans Abroad, Madame Estelle in Our Country Cousins, Miriam in The Amazons, Lady Darby in The Case of Rebellious Susan, Lady Markley in An Ideal Husband, Mrs. Emptage in The Benefit of the Doubt, Mrs. Craigengelt in The Courtship of Leonie, Mrs. Bickerdyke in The Late Mr. Costello, Lady Ringstead in The Princess and the Butterfly, Mrs. Trefer in Trelawney of the Wells, Clarissa Grandin in Americans at Home, Lady Hetherington in John Ingerfield, Mrs. Beechinor in The Manoeuvres of Jane, Lady Bakar in The Ambassador, Rachel Jordan in The Interrupted Honeymoon, Hannah Pillenger in Lady Huntsworth's Experiment, Harriet de Castro in The Love Match, Dowager Countess of Lochneven in Lady Margaret, Chidori in The Darling of the Gods, and Madame Morange in Brother Jacques. Mrs. Charles M. Walcot was a versatile and accomplished actress, trained in the old school, but always well abreast of the times. In her death the profession loses another one of the "grand dames" of the American stage.

A SUPERNATURAL EXPERIENCE.

There are more things in heaven and earth than are dreamt of in our philosophy.

IN my journeyings through a pretty busy and varied life I have seen and heard many things for which it was not easy to account.

I confess to being superstitious, and I make that confession without any sense of shame. The human race generally is superstitious, and the beasts of higher intelligence, such as dogs and horses, are often moved by influences which are not apparent to our natural, human senses, but which are so patent to our understanding as to make it impossible for them to be denied or disregarded.

The fact of my being superstitious will perhaps be received as a cause for my telling this incident; I scarcely think it will explain it. I have never been able to do that for myself, and I have never been able to obtain any tangible explanation of it, though I have related the incident to all sorts and conditions of men and women.

Some years ago I was starring through the South, and it was my fate to have some one-night stands. One of these brought me to a town in Tennessee which was larger and of more importance than the average town of that sort. One desirable feature of this particular town was that a fine new hotel had quite recently been opened in it; and our advance agent in his correspondence had given us glowing accounts of the unusually comfortable quarters he had succeeded in securing for me. He only regretted that our stay there was to be so brief—it was, as I had said before, a one-night stand.

When we arrived in the town and visited the new hotel we found, on a survey of my rooms, that they more than justified the praises of our advance agent. They were large, light, cheerful, clean and convenient; and there was a newness about them that was quite refreshing after a course of dingy, ill-kept, ill-conditioned hostelries to which we had for some time submitted; and I looked forward with eager expectation to a few hours of pleasantness and a comfortable night's rest therein.

My quarters consisted of a fine, large, cheery sitting-room, a small bedroom and bathroom. Both bedroom and bathroom were long and narrow, as if they might have been sliced off from the width of the sitting-room. Why I am thus prolix in describing these rooms will appear later in my story.

In due course I retired, and, being very tired, must have promptly dropped off to sleep.

After a time—I could not tell whether a long or a short time—I opened my eyes; I was broad awake. My bedroom was no longer my bedroom; or, rather, it was no longer a small bedroom adjoining my larger sitting-room, but it was transformed into a large, square chamber, and neither the room nor anything in it bore the faintest resemblance to the place which so short a time ago I had occupied. Everything was changed; the walls and hangings were all somber and dull; the furniture was heavy and massive, and so old-fashioned as to be almost antique. Bewildered and confused—though fully realizing that I was thoroughly awake—I looked around to see if I could recognize some detail or feature of my so recent quarters. But, no! There was nothing. Soon my attention seemed to be directed by some influence outside of myself to where the mantel had been—it was gone! but in its place was a massive, heavy chimney-piece and a great, yawning, open fireplace, with high, heavy brass andirons supporting a huge fire of blazing logs. By the side of the fireplace there was a crouching figure: the face was turned from me. All this time, whether a brief or a long time I could not tell, I had been so absorbed in this extraordinary vision that I had completely forgotten myself; but now I became conscious of an awful sense of eerieness. The silence was appalling; the cold was terrible. Not ordinary cold; there was an awful chill in the atmosphere, as from the tomb. A cold air seemed to be passing over me. The great fire of logs blazed on the broad hearth and the sparks flew up the chimney, but they emitted no sound. There was no cheery sputtering and crackling. There was in the whole scene a creeping, eerie, dreary silence.

I do not know, I gave no thought to, where I was. All my volition, all my powers, seemed to be absorbed in vision. I only saw. A strange awe and hush seemed to take possession of me. It was not physical terror, but a feeling infinitely more intense and overwhelming.

And now that influence outside of myself turned my eyes toward the great bed—it was in great disorder. The bed clothing was tossed about as if a fierce struggle had taken place; and in this confusion and disorder of the bed, partly on and partly off the bed, there lay a fair young creature, half-child, half-woman. Her hair, all tossed and disheveled, streaming about her; her eyes wild with pain and terror; her hands outstretched in agonized entreaty toward the figure crouching on the hearth. And though there was every indication that she was uttering heart-piercing cries of anguish, no sound fell upon my ears.

Without my volition my gaze was again directed to the hearth. The figure crouching there now turned her face toward the poor young creature on the bed. It was the face of a woman, still beautiful, not young nor yet old, but hard and cold as marble. Evidently she was utterly regardless of the cries of the poor creature on the bed.

In her hands, which were long, slender and sparkling with gems, she held a naked, new-born babe, which she laid with fiendish deliberation on the blazing logs.

This culminating horror broke the spell which held me. I uttered a piercing shriek. I started up—to find myself in my bed in my comfortable, cheery little bedroom.

Needless to tell how I passed the rest of that night. I lighted every gas burner in all the rooms and sat down to watch for dawn. I tried to read—impossible; I tried to persuade myself that I had been suffering from an attack of nightmare. I knew that that hypothesis was wrong. I knew that I had been broad awake, and I knew that every detail of that hideous scene was as clear to my understanding as it was possible for any scene to be presented to one's waking sense.

I knew and could have described with perfect accuracy every detail of that awful, gruesome scene. I could have described every article of furniture in that room. As to the two women, their faces were burnt into my memory.

* * * * * *

Years after, when, having for a time given up acting, I was traveling in England, I visited one day the museum of the town; one of those museums which one finds throughout England. A museum whose wealth of interesting objects, books, MS., pictures, armor, etc., are all loaned by the nobility and gentry of the shire or county—in one of these museums, I say, I found myself standing before a large canvas, a family group evidently. I think the canvas was marked in the catalogue as a Sir Godfrey Kneller, and it represented a lady, evidently the mother; beside her was a fair young girl leaning on her shoulder; opposite stood a fine, handsome lad, and on the sward at her feet a younger boy, while in her arms she held a young infant.

I had been standing before this canvas, taking in all its beauty, not only of the figures in the foreground, but its details as well, when I became conscious of a quite new and unusual sensation taking possession of me. An eerie sort of horror, accompanied by a sensation of awful, death-like cold, like a blast from an open grave. And the whole character of the picture upon which my gaze was fixed changed. Every figure, every detail, was instantly effaced, except only the two women—the elder, apparently the mother, and the younger, as apparently the daughter. And then my memory took me back to the awful vision that had so horrified me in that hotel of the Tennessee town so many years ago.

Again there rose upon my gaze the great room, the great four-post bedstead with its disordered coverings, and its poor, distracted young occupant. Again there burned the great fire of logs upon the yawning hearth, and the crouching figure of the elder woman with her head turned over her shoulder, her steely, cold eyes and her cold, cruel mouth. Again in her long, cruel, be-jeweled hands she held that naked new-born babe.

* * * * * *

When I came to myself and to my surroundings I was seated by an open window, my dress disordered, "all my visage wanned," my bonnet unbanded, and everything about me demonstrating a careless desolation." Upon my asking that inevitable question as to where I was, I was reminded by my friends where I was, and how they had—after allowing me to stand undisturbed before the picture which apparently interested me so much—found me in a sort of trance, which had culminated in a rather prolonged fainting fit.

* * * * * *

Once more this uncanny story was forced upon me. I was in Italy, a year or two after my strange experience in that museum. I wandered into a church where, I had been told, there was a famous picture. I was picking my way among the kneeling figures that dotted the floor in all directions, and in doing so I stumbled over the kneeling figure of a woman, and involuntarily put my hand upon her shoulder to steady myself. She turned to look at me, and then I saw and instantly recognized the face of the elder woman of that terrible vision that had appeared to me in that Southern hotel so many years ago.

In the same mysterious way the woman as evidently recognized me. She looked with a startled, terrified glance into my face, and uttering a piercing shriek flung herself face forward on the marble floor, where she lay moaning and groaning miserably. In an instant the church was in a sort of silent commotion, like one of our great lakes when being swept by its undertow. The beadle with his great staff of office was instantly in evidence, sympathetic women and not a few men, proffering help, surrounded the prostrate figure, and very soon two or three priests in their black cassocks swiftly but with grave dignity swept down upon the group, and at their presence the crowd of men and women seemed to melt and merge themselves into the shadows of the dim church, leaving the still prone figure of the woman alone with the priests.

As they assisted her to rise she bent forward and evidently whispered in the ear of one of them. He turned his head in the direction where I still stood, too bewildered and startled to move, and gave me a puzzled glance but a very searching one, and the group moved off, the woman sedulously keeping her face turned away from me.

The afternoon of the same day I received the card of a person quite unknown to me. On receiving the caller I was not greatly surprised to recognize the priest to whom the woman in the church had whispered. Somehow I had been expecting him. After a few preliminary conventionalities he plunged into his errand with that delightful blending of the grace of the courtier, the acumen of the diplomat and the dignity of his holy office which characterizes the priest the world over. With many apologies he proceeded to ask me many questions—as, did I know the penitent in the church? Had I ever seen her before? If so, when, where, under what circumstances, etc.

Whereupon I told him, as briefly and succinctly as I could, the whole story just as I have set it down here. He listened to me with fixed attention and in awestruck silence, only broken by an occasional almost involuntary exclamation, expressing the varying emotions of astonishment, fear and awe.

A long silence followed upon the conclusion of my story. At last he "pulled himself together," and then went on to tell me that the woman whom I had seen in the church had been until very recently a prominent figure in society in the capitals of America, of which country she was native, and Europe, being a widow, possessed of great wealth and childless. A short time previous she had sought the consolation of the Catholic Church, and he was her instructor and father-confessor. All that he was free to say further was that now, while comparatively calm, she seemed terribly shaken and torn by contending emotions, and her one coherent cry was to see me, whom she designated as "the woman who saw, the woman who knows."

And now, having told me all he felt free to impart, he asked me if I felt disposed to accompany him to the presence of the penitent. That was the name by which he referred to this mysterious person. I promptly expressed entire willingness to go, and we drove a few miles out of town to a convent. At the threshold the father took leave of me, and a sister silently led me through apartments and passages till we arrived at a long corridor filled with cells. At the door of one of these she halted, and, silently motioning that I was to enter, she, too, left me.

I must confess that I felt very creepy. But there I was, and on the other side of that door was a poor creature who thought she needed me; so, taking my courage in both hands, in I went.

If I thought I had needed my courage before I entered I knew I needed it more now when I found myself within.

There she lay before me, the same face, the same glittering eyes, the same firm chin, the same cold, hard mouth with thin lips, the same long, aristocratic hands, no longer jeweled; but, oh! the change that had been wrought in that poor face and figure! Her figure was so emaciated that it made no perceptible rise under the covering of the cot on which she lay stretched, her hands resembled more the claws of a bird, but her face was the worst. It was entirely fleshless and bloodless, and her eyes were like two glowing coals of fire set in deep gray caverns. If I had not been afraid to do so I would certainly have run away! She looked long and steadily at me, but with an expression of awe and terror, and then muttered, "Yes, that is the face! You are she, you were there, that night in ——;" and she named a date some five years previous to the time when I was in that hotel where I had seen that eerie vision. Then with cries and moans of anguish such as, I pray, I may never again be called upon to hear, she made her confession to me. It was not necessary, the awful picture was quite fresh in every detail, but it seemed so greatly to relieve her that I dared not interrupt her. How she had loved her daughter, how proud she was of her!—this fair young creature, barely seventeen! Then came the discovery that she was about to become a mother. Then she gave out that they two were going abroad, the house was shut up, supposed to be uninhabited, and when at last, after months of wretched life, the poor little baby came. At this point she flung aloft her poor, fleshless arm and shrieking, almost howling, that now she must die, and she was afraid—"afraid of the fire!" she fell back, apparently dead.

That dreadful cry brought a sister into the cell. I—more dead than alive—fled, I did not know, did not care, where. Once free from that dreadful presence, the good sisters with awe-struck faces and trembling hands, took possession of me and soon "brought me around," and the priest drove me back to my hotel.

The drive was accomplished in perfect silence, and when he bade me adieu he took my hand and said solemnly, "Madame, you have performed an act of charity, you have heard the confession of great wickedness from a humbled and contrite heart, and have, I believe, helped a repentant soul and crushed spirit to courage with which to meet her God. May He bless you."

ROSE EYTINGE.

PLANS OF MANAGERS.

It is reported that Liebler and Company have secured Forbes Robertson to come to America next season to appear in a dramatization of "The Right of Way," which Eugene Presbrey is now making. The play was originally intended for Kyrle Bellew, who has decided to go under the management of Charles Dillingham next season.

Walter N. Lawrence will send Henry E. Dixey out in The Man on the Box for a few weeks next season, and will then present him in a new play by an American author.

Arnold Daly will produce four new plays next season, none of which will be by Bernard Shaw. The first half of the season will be devoted to a tour in a Shaw repertoire, however, with Arms and the Man as the principal play.

George H. Brennan announces that he has secured the dramatic rights to Upton Sinclair's novel, "The Jungle," and that the play will be produced in Chicago about Sept. 1 and brought to New York later in the season. The dramatization is to be made by the author and Margaret Mayo

MAHLER BROS.

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OPINION AS TO IBSEN.

THE change in the attitude of "leaders of thought" as to HENRIK IBSEN, is one of the most remarkable reversals of opinion of modern times. It is hardly more than ten years ago that slight and brief attention was paid in the press of this country to the great dramatist, who was commonly regarded as an intellectual pervert and the exotic fad of the few eccentric persons who popularly are known as the long-haired.

Comparatively few dramatic representations of IBSEN'S works in this country quickly inspired a reading of the author even by those who had pronounced him impossible. He was not slow in making his way. Almost as potently as he has influenced the theatre of his time—and he has practically revolutionized the stage—has he influenced thought with which he has come in contact.

The tributes paid to IBSEN on his death by the metropolitan press were to have been expected, on the theory that metropolitan journalism is always abreast of the best conceptions of the time in all branches of art and philosophy. But the homage paid to IBSEN by the press generally in noting his demise must be amazing, even to those who believed in him even when the same writers, or their predecessors, were making light of his work or characterizing it as something suggestive of degeneracy. In reproducing a few of the more essential parts of editorial expression on IBSEN that have filled the press of the country during the past few days, THE MIRROR wishes to give some idea of the geographical breadth of his appreciation; for it is well for readers of this journal to know that IBSEN is no longer slightly valued, either as a dramatist or as a poet and philosopher whose aim has been the betterment of mankind.

"The death of IBSEN," says the Washington *Post*, "removes from the stage of actual events one of the greatest dramatists of all time. He founded a school of dramatic art that makes the popular plays of twenty-five years ago, with few exceptions, as obsolete as the plays of WYCHERLY and CONGREVE. He has taught this generation to look for ideas in plays as well as ideals. Upon the actor searching for material which shall enlist his best efforts, the vital types of real emotion, which this great artist created, will ever exercise the same fascination that those of SHAKESPEARE have exercised for centuries." The Washington *Times* believes that IBSEN "has influenced the modern drama more than any man who has ever lived," and assumes that he was the greatest playwright since SHAKESPEARE. "IBSEN," it says, "found the plays of the day stilted, artificial, aiming only at big effects of superficiality; he made them natural, sincere, human, and he put the soul of things above the outward show. His masterpieces will live, for they have in them the breath of life."

"It is a sheer triumph of intellectuality and moral purpose and character in IBSEN'S case," says the Boston *Transcript*, "standing primarily and preëminently against conventionality and hypocrisy in life, and for disuse of worn-out sham and artifice upon the stage, in favor of truth and manly courage and real art." "When he found to guide him no more fallible authority than human intelligence, no more ultimate tribunal than his own soul, he set out with unflinching courage to assert his freedom from the slavery of false idealism, to master his own destiny, to face the open and hidden facts of life without cowardice or indulgence, to fight for the soul of humanity by disclosing its perils and its sins," says the Chicago *Post*. "This was the life work of HENRIK IBSEN—to proclaim the truth, in spite of fixed ideas of duty and virtue, of lying and fear in face of weakness and wickedness. He urged freedom for the individual, but freedom with moral responsibility."

"There is in his dramas a titanic power, and in his attitude toward life a mordant intensity, which set him apart on a lonely eminence," says the Baltimore *News*. "His influence on the dramatic art of our age, and on literature outside of the drama, has been as potent as it has been widespread." "This modern Aristophanes, who scourged the sins of society naked through the market-place," says the Pittsburgh *Gazette-Times*, "was one of the master minds of the nineteenth century, and belongs to the great company of emancipators in which GOETHE and CAVOUR and LINCOLN marched abreast. IBSEN at his death is regarded by almost everybody as the great regenerator of the drama, the father of modern realism, a thinker and poet of highest rank, and his greatest dramas do not fall far below such supreme works as King Lear and Œdipus Tyrannus."

"He was a tremendously vital force in literature," says the Indianapolis *News*. "The work of no man of his time, certainly of no poet, occasioned such world-wide discussion; and though some critics still affect to contest the value of his dramatic work, the debt the world owes him has been freely acknowledged; and it is safe to say that the stream of new dramatic life, which his genius started, and which in its irresistible current caught up HAUPTMANN, SUDERMANN, PINERO, MAETERLINCK, SHAW and a host of lesser men, will continue to flow for many years to come. There can be no dispute as to the homage due him for the splendor of his art as a playwright. Into the modern drama he introduced something of the velocity and inevitability of the Greek tragic development." The St. Paul *Dispatch*, although deploring what it assumes is a depressing influence in IBSEN, says: "His comprehension of life was distanced by one thing, his perfection of art, perhaps in the past analysis—the IBSEN analysis—these are one and the same thing. He shaped life into a dramatic form, which is superhumanly perfect, and beyond question he was a great poet, one of the greatest who has ever written in prose. We may be generations conquering the moral issues he raised. We shall be centuries overtaking the art he shaped."

"IBSEN will be remembered as one of the masters of his age," says the Kansas City *Journal*. "He compelled attention, quickened imagination, gave instruction and inspired imitation." "He created a revolution in literature and the drama," says the Oakland *Enquirer*, "and to-day the writers who have caught something of inspiration from him are profoundly influencing the thought of the world. While his contemporaries have been compelled to concede his power, future generations will recognize the full measure of his greatness." "No one," says the Los Angeles *News*, "has made vice more repulsive, or, by contrast, virtue more attractive. IBSEN in many ways struck the highest note of modern dramatic art in his social dramas, in which the purely conventional has no place; they bear, characteristically, the stamp of reality. He may be regarded as the creator of a school whose teachings have left an indelible mark upon the literature of the age."

In an editorial that questions IBSEN'S greatness, the Louisville *Courier-Journal* makes this admission which proves his greatness: "His influence on play-making of every civilized land is destined to be definite, permanent and inevitable." "Of all personalities that have molded international literature during the last half century," says the Atlanta *Journal*, "none stands forth more commanding in outline and in color than that of IBSEN. He was gifted as were few of his contemporaries with bold conceptions, facile variety of expression and an almost superhuman insight into the depths of modern social tragedy. He is the poet of protest, the invader of hypocrisy, the relentless Nemesis of present-day foibles. In dramatic method he represents revolution. He hurls the crest of a passionate wave upon the reader's heart and mind, and as the wave ripples seaward, endless circles of suggestion are left in its mystic wake."

Calling IBSEN'S life a splendid lesson to youth, the Ohio *State Journal* characterizes him as "the most powerful and most vital figure of the century, the man who of all men has left the most indelible mark upon the drama of the world since SHAKESPEARE. To IBSEN more than any other man the world owes the psychological drama, the most conspicuous and most important aspect of the drama of the century." "His example," says the Brooklyn *Eagle*, "will inevitably tend to carry the movements of American thought into the theatre as surely as they surge through our journalism and our literature. And the dramatic form of his plays will tend to make the style of our national drama, still in embryo, more simple and sincere, and to put its emphasis upon the eternal verities of character, rather than upon the accidents of situation and decorative beauties. In that direction the IBSEN movement is already under way."

These expressions, which reflect a prevailing series of opinions, although the voice of negation and protest—puerilely superficial—is still heard here and there, might be multiplied almost without end. But they are significant, and they will suffice.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR *will be forwarded if possible.]*

C. B., Washington, D. C.: If the book is copywrighted, that is in itself sufficient to reserve the dramatic right to the author.

E. L., New York: By reading the Stock Company notes in the MIRROR every week, you will be able to keep posted on the doings of the people you mention.

L. K., Manhattan: Corinne Uzzle, who appeared in Lifting The Lid, is not the Corinne who played this season with the Rogers Brothers. The latter was known as "Little Corinne," when, as a child, she was noted for dancing and singing.

L. M., Toledo: Gerard Hauptmann, the illustrious German poet and dramatist, was born at Salzbrunn, Silesia, in 1862. The Sunken Bell is the work by which he is best known in America. In 1905 Hauptmann was made an honorary LL.D. by Oxford University.

P. Q., Ontario: Granville H. Barker, the English actor, playwright and manager, joined J. E. Vedrenne, in 1904, undertaking the direction of The Court Theatre, which has become famous particularly for its finished productions of the Shaw plays. Mr. Barker was one of the first actors to become associated with the G. B. S. productions, appearing in several of the pieces before the Irish wit had become the fashion.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress at Washington, D. C., May 24 to 31, 1906.

AN AUTO ELOPEMENT; comedy in one act. By Arthur W. Stace.

THE BANKER'S DAUGHTER. By Bronson Howard.

CAROLA; et drama in three akter og andre digte. By Henriette Jacobsen.

THE COURSE OF TRUE LOVE; a protean vaudeville sketch. By Van Dyke Brooke.

THE DREAM BOOK; farce in three acts. By A. N. C. Fowler.

FAIRY OF THE FOUNTAIN; a musical play in two acts. By George M. Baker.

THE FLOWER OF ITALY; romantic emotional drama in four acts. By Pasqualina De Voe.

THE HALL-ROOM BOYS; musical farce-comedy. By John S. Lopez and Albert Edward Ullman.

AN HONEST MOMENT; an arrangement of Bret Harte's story of "Brown of Calaveras" in one act. By Robert Edeson.

IN DE KINGDOM OB ALABAMA. By Willis Calvin Meeker.

IN '49; a comedy-drama. By F. Medhurst and Lily Wren.

A JAPANESE WEDDING; a vaudeville sketch. By W. H. Shelton.

THE LANDLORD'S MISTAKE; a one-act comedy. By John Wood.

LEVISON'S LEGACY; a melodrama in four acts. By E. A. Locke.

PATRICIA; OR, THE UNKNOWN MARTYR; a drama in four acts. By V. Rev. Felix.

THE PERFECT MAN. By James Clarence Hyde.

THE PHANTOM DETECTIVE; four-act musical melodrama. By Lem B. Parker.

THE RED LIGHT MISSION. By Otis Turner and Charles W. Doty.

THE RESURRECTION OF GOODLANDER. By Charles W. Turner.

SPARKLING EYES; a musical comedietta in one act. By Ruth Gordon; music and lyrics by B. B. Edwards.

SQUAW MAN; a comedy drama in four acts. By Edwin Milton Royle.

TICKLISH BUSINESS; farce-comedy in three acts. By Willard M. Cannon.

WHEN THE COLONIES WERE YOUNG. By Parker Dickins Gill.

A WOMAN'S WORST ENEMY; in four acts. By Edwin Murry.

YOUNG KING BRADY, DETECTIVE; a melodrama of detective life in four acts. By Edwin Murry.

THE YOUNGER SON; drama in four acts and a prologue. By Louis J. Cella.

New plays. Playwright's League, N. Y.

PERSONAL.

Photo by Otto Sarony Co., N. Y.

HACKETT.—Norman Hackett, accompanied by his mother, sailed last week for Europe to spend his vacation. Mr. Hackett will continue another year as specially-featured leading man with Louis James, and while in London will secure designs for the costumes for the production of The Merry Wives of Windsor, which Mr. James is to make next season, in which Mr. James will play Falstaff and Mr. Hackett Master Ford. While in Paris Mr. Hackett will go to Montmorency and dedicate the Rhea memorial.

RITCHIE.—Adele Ritchie was taken suddenly ill last Wednesday, and was unable to appear in the first act of The Social Whirl at the Casino. Her place was taken by Elizabeth Brice. She recovered sufficiently to finish the play, however.

JEFFERSON.—Joseph and William Winter Jefferson have in preparation a new modern comedy called Playing the Game, by Cleveland Moffett and Hartley Davis, to be produced next season. Mr. and Mrs. William Winter Jefferson (Christie MacDonald) will sail for Europe on June 9.

POTTER.—Mrs. James Brown Potter, it is said, will make her re-entry on the American stage in the title-role of Reginald Kennedy Cox's play, Mary Stuart, in which she is now appearing in England.

HILLIARD.—Robert Hilliard has finished his regular season with Blanche Bates's company in The Girl of the Golden West and has retired from the cast to prepare for a short season in vaudeville. He will join the company again next season. For the rest of the season the role of Ramerez will be played by Thomas J. McGrane.

BINGHAM.—Amelia Bingham has gone to attend the convention of the Federation of Women's Clubs, at St. Paul, Minn., this week. She will play a stock star engagement at St. Louis before returning East.

GORKI.—Maxim Gorki visited Harvard University on May 31, as a guest of Prof. Leo Wiener, of the Department of Slavic Languages. He was entertained at Cambridge by the Circle Français and the Harvard Union.

WILSON.—Francis Wilson has written a comedy, with music, entitled Little Dolly Waters. It is to be produced in New York early next season.

DALY.—Arnold Daly will sail for England this week, to spend the Summer abroad. Part of the time he will be the guest of Bernard Shaw.

WHITNEY.—Mr. and Mrs. Fred. C. Whitney have gone abroad for an indefinite period. Mr. Whitney holds the English rights to "Hale's Tours," and is making the trip primarily to promote this form of amusement.

FISKE.—Harrison Grey Fiske left yesterday (Tuesday) for an extended tour of the West, his objective point being the Pacific Coast. Mrs. Fiske, who is spending her vacation in the Sierras, will be joined there shortly by Bertha Kalich, who will pass her holiday also in California. Mr. Fiske has already perfected his plans for the appearance of Mrs. Fiske and the Manhattan company next season in The New York Idea, the new comedy of contemporary metropolitan life, by Langdon Mitchell, as well as for the second starring tour of Bertha Kalich, who will appear in the Autumn in a new modern drama. Mr. Fiske will return to New York in ample time to arrange the immediate preliminaries of these enterprises.

LISLE.—Leslie Lisle will sail on June 9 for an extensive tour on the Continent, chaperoned by her mother. She will remain abroad until April.

LUESCHER.—Mark A. Luescher, who for several months has been attached to the staff of F. F. Proctor, retired from Mr. Proctor's employ on Sunday. He has no definite plans, but will probably branch out as a manager on his own account.

WALSH.—Blanche Walsh has closed her season in The Woman in the Case and is coming East for the Summer. She expects to open next season in the same play and come to New York in December for an engagement at the New Astor Theatre in a play by Clyde Fitch, and in Jacob Gordin's The Kreutzer Sonata.

STEWART.—May Stewart will begin an open air tour in As You Like It and Ingomar, under the management of J. E. Cline, on June 17. Archibald Hotchkiss, at one time prominent in the support of Frederick Warde, Madame Modjeska, and other legitimate stars, has been engaged for Orlando and Ingomar.

GRIFFIN.—Gerald Griffin will sail for Europe to-morrow (Wednesday) morning on the *Amerika* for Hamburg. He will go direct to Munich, where he will remain for a few days before leaving for the famous baths at Reichenhall, Bavaria. After taking the baths, Mr. Griffin will spend three weeks in the Tyrolean Alps before returning to New York.

TEMPEST-JEFFREYS.—It is reported that Marie Tempest and Ellis Jeffries will star jointly in America next season.

THE USHER

The agitation against billboards has recently moved as far westward as Seattle. The authorities of that city, as well as the authorities of intermediate places, among them Minneapolis and minor cities, are discussing ordinances that will limit or restrict billboard operations.

Six months ago an ordinance was passed by the Aldermen of Kansas City requiring the billboards all to be placed a certain distance back from the street, limiting the height to ten feet, and specifying that the signs should be raised from eighteen inches to two feet above the ground.

The companies had six months in which to comply with these new restrictions. When this half year of grace expired recently some of the companies, through the Circuit Court, secured an injunction against the city restraining officials from demolishing the signs, on the claim that the ordinance could not apply to billboards erected previous to its enactment. The city retaliated by placing an equitable valuation on the billboards of the most prominent concern, which raises the personal property tax estimate of the company some $15,000. The city shows a strong determination to force an immediate abatement of the boards, which, it is claimed, have disfigured many of the principal thoroughfares. The city authorities finally began to demolish billboards in various localities, but were halted in this by an injunction, an argument on which has been followed by a decision by the Circuit Court in favor of the bill posting companies on the matter as it stands. The court says that the ordinance is invalid as against billboards already up, but the city authorities purpose to appeal and insist that in time the end aimed at shall be achieved.

In Chicago, moreover, a new billboard ordinance has been drafted by the Judiciary Committee. Its terms are moderate and practical, reducing the size of billboards, requiring iron construction within the fire limits, and isolation from fences and buildings outside of the fire limits, where wooden construction is permitted, and imposing a reasonable permit fee of $2.

The united village improvement societies of Massachusetts, which have already moved in this direction, have lately adopted a novel means of arresting public attention. Whenever an offensive billboard is torn down photographs are taken to illustrate the appearance of the locality "before and after." Early this year hundreds of lantern slides were made from these photographs. Lecturers have been engaged to speak in the various townships arguing against billboards as public nuisances, illustrating their talks and convincing their audiences by presenting stereopticon views of improvements accomplished in the immediate vicinity.

In response to widespread objections to so-called improper posters, the National Association of Billposters recently unanimously passed a vote not to handle or post any pictorial posters that may give rise to such criticism. That such action would be taken by the National Association was surmised several weeks ago by Attorney James E. Wheeler, president of the New Haven Billposting Company, at a public hearing upon the theatrical ordinances held in City Hall in that city. He told the Aldermanic Committee that reform measures were being sought then by the billposters throughout the country.

In St. Louis, Buffalo and other cities agitation against billboard abuses is in progress, and only a few days ago the *Herald* called for municipal attention to metropolitan billboards, which it says require restriction for various reasons.

It is not probable that the billboard will be wholly done away with anywhere, as it seems to be a well-established institution of commerce, aside from its utility in theatre propaganda. For the theatre, however, as for other enterprises, there are other mediums of publicity—the greatest being the press—and wise billboard authorities will no doubt meet antagonistic sentiment wherever it may be developed by concessions to the public wish for greater municipal sightliness.

❁

A correspondent of a New England newspaper has this paragraph among the "chronicles of small beer" usual to his kind:

Hoyt's magnificent home will be but a monument of ruins unless more carefully looked after than it has been in the past two or three years. The property belongs to the Lambs' Club of New York, but the club does not seem to be much interested. It is said that but three members came up last season to remain any length of time, and they seemed to be on the pension list. When this property came into the possession of the club it was predicted that there would be lively doings every Summer in the home of the famous playwright.

It is safe to say that this is exaggerated as it relates to the alleged approach to ruin of the Hoyt mansion. The Lambs' Club has too wise an administration to permit so valuable an asset to depreciate.

It is remembered that Mr. Hoyt left this fine estate at Charlestown, N. H., to the club, with a request that it should be known as "The Lambs' Pasture." The bucolic mind, possibly, has for years had visions of "great goings on" at this country seat by actors, that naturally have not materialized.

❁

The new copyright bill, which has been evolved after much labor by the framers of laws at Washington, has been introduced into Congress, but as it will excite long discussion and sober consideration there is no expectation that it will be taken up at this session.

The new bill, which, in effect, is supposed to codify all existing laws on the subject—a diverse and conflicting series of enactments running over the better part of a century—is said not to be as favorable to certain interests as those interests would wish

Dramatists and others associated with the theatre are opposed to various provisions of the bill, and they will fight it when it comes up in committee. There are thousands, possibly millions, of persons in these United States—some of them are members of Congress—who are averse to the protection of property of the brain and the imagination, although they themselves would get up alarums and excursions if their hats or coats—comparatively insignificant articles—should be stolen. The average person is not at all scientific in his application of the philosophy of honesty, and cannot see beyond the material and the tangible.

Yet brains—or the products of brains—should be protected by law as inviolably as are boots, dog collars, and other articles of greater worth that may be stolen.

ADA REHAN'S ILLNESS.

Ada Rehan's illness, which prevented her sailing for Europe a week ago, was reported as dangerous last week, and for a time her life was despaired of. Her trouble is an attack of appendicitis, such as she suffered last November. Early in the week all information regarding her condition was refused at her home on West Ninety-third Street, but her physician, Dr. J. S. Huddleston, of 126 West Eighty-fifth Street, said yesterday that she was improving and would probably be able to sail in about three weeks' time. No operation was performed, and it is said that none will be necessary.

ADA REHAN.

FOUND BY A WHISTLE.

Here is an interesting story published in a San Francisco newspaper shortly after the earthquake:

"A whistle arranged by the members of the Jessie Shirley company some ten years ago is said to have served to reunite a family which had been separated as a result of the catastrophe in San Francisco.

"Effie Bond, who was with the Shirleys for several years (last season with the Yorkville Stock company in New York city), was in San Francisco at the time of the disaster, playing at the Alcazar. Her husband, Will R. Walling, who was leading man in the Yorkville Stock last season, had gone to their ranch a few days before, and when he heard of the fire hurried back to the city. When he arrived he found that the family home, where only a few days previous he had left his wife and child, had been destroyed. He started to scour the city, and in block after block where victims were congregated gave the whistle which for years had been a recognition sign with the Shirleys. After walking all night and day and reaching Jefferson square he was gratified to hear a response to the whistle, and thus found Mrs. Walling and their child."

MRS. JOSEPH JEFFERSON WINS.

A memorandum was handed down by the Supreme Court at Boston on May 29, deciding that the valuable paintings purchased by the late Joseph Jefferson belonged to the widow's share of the estate, and, therefore, she was entitled to the proceeds of the recent auction sale of them in New York. The pictures brought about $200,000. The question came before the court on the petition of E. G. Black, of Hasbrouck, N. J., and Mrs. Sarah Jefferson, executors of the estate, who wanted instructions as to whether the proceeds of the sale should be paid over to the widow or become part of the residuary estate.

STAY GRANTED IN TRUST CASE.

The Appellate Division of the Supreme Court has granted a stay in the case of Meyer W. Livingstone against Justice William E. Wyatt of the Court of Special Sessions. The case is that in which Mr. Livingstone asked for a writ of prohibition to prevent Justice Wyatt continuing a John Doe investigation into the methods of the so-called Theatrical Trust. The Appellate Division two weeks ago handed down a decision refusing the writ, but last week granted the stay on condition that the case be put on the June calendar of the Court of Appeals, a condition agreed to by the petitioner's counsel.

LAURENCE-DAVIS.

Gerald Laurence, an English actor, formerly with Sir Henry Irving's company, and Fay Davis were married in Boston on May 23, at the home of the bride's sister, Mrs. Frank M. Linnell. Rev. Henry T. Secrist, of All Souls Unitarian Church, Elm Hill, officiated at the wedding, which was very quiet. Mr. and Mrs. Laurence sailed last Thursday on the *Republic* for a Mediterranean tour, and will return in time to prepare for next season's engagements. Mrs. Laurence is the star in a dramatization of Mrs. Wharton's novel, "The House of Mirth." Mr. Laurence's plans have not yet been made, but he will remain in America.

MRS. ROBERT EDESON DEAD.

Mrs. Robert Edeson (Ellen Burg) died in the French Hospital, New York city, at ten o'clock on the evening of May 30. Though Mrs. Edeson had been unwell for several years it was not until a week before her death that an operation was actually performed. A speedy recovery was hoped for, the fatal turn in her condition coming with almost the rapidity of a collapse.

Ellen Burg was born in New York city, but when still a small child went to Germany with her parents and was educated in a boarding-school at Westphalen. Against all the wishes of her parents she insisted on studying for the stage, and for six months was an industrious pupil of Frieb Blumenauer, a noted German teacher of dramatic art. Her first professional appearance was made as Fanchon in the little town of Hamm, where, during an engagement of eight months she is said to have performed two hundred and ten roles. She then appeared at the largest theatre in Hamburg, playing both in German and French, thereafter obtaining an engagement in Berlin. Ernst Possart, the renowned German actor, was so impressed with her talent that he took her with him on his Russian tour, giving her opportunities to interpret numerous leading roles. Ellen Burg came to the United States with Possart and remained at Amberg's Theatre, New York, for two seasons, as leading woman of the famous stock company. Her American debut was made at Amberg's during 1889, in The Great Unknown. Her popularity as a German actress was most pronounced, but, in this country, she naturally soon drifted into the broader field of English theatric enterprise. In February, 1892, she made her initial appearance as an English-speaking actress, performing the role of Kate Armitage in Incog, Robert Edeson being the Harry Winters of the same company. Her second English role was in a comedy curtain raiser arranged to precede Incog, in which as Lucy Arundel, of the little play, Bk. III, Chapt. 1, she made a personal success as the pretty and petulant wife of a young gentleman impersonated by Mr. Edeson In November of this same year the feigned marriage of the stage became a reality in Boston, where Robert Edeson was engaged as leading man of the old Museum Stock company. The following season—that is, the theatrical year of 1892-1893—Mrs. Edeson, still playing under her familiar name of Ellen Burg, was featured in Nothing but Money, having the French dialect part of Loe, in which she made her customary triumph, despite the failure of the piece as a whole. Among the other parts which she played in the metropolis, cited in chronological order, were Kate Mowbray in Two Old Boys, Rita in Olaf, Puck in A Midsummer Night's Dream, Clara in The City of Pleasure, Constance Hartmann in Hanover, Lucretia in Captain Impudence, and Cissy in What Happened to Jones.

Ellen Burg was a charming and versatile actress, with a piquant manner that never failed to captivate her audience. In the course of her career, particularly among her strenuous years in stock company work, she played about every conceivable variety of feminine role, yet her forte, as she was known to American audiences, was distinctly bright and humorous—one might almost say as volatile as winsome. However, her comedy, frivolous though it might be, was never shallow. Her linguistic accomplishments alone sufficed to stamp her as a remarkable woman, for she could play with the same grace, spirit, and facility in all of the three languages she spoke—English, French, and German.

Funeral services were held at the Stephen Merritt undertaking rooms, on Saturday, June 2, at 11 o'clock in the morning. The body was cremated.

BENEFIT FOR JENNIE C. WILDER.

That Jennie C. Wilder has a host of real friends was well demonstrated on the afternoon of Thursday, May 31, when a testimonial matinee was tendered her in the Astor Gallery of the Waldorf-Astoria. The audience, which rivaled the huge crystal chandeliers in brilliancy, filled the room and overflowed into the halls, and a programme containing a long list of well known names was arranged for its entertainment. Gordon Berby gave Antony's Oration over Cæsar's Body, Madame Trottin, of the Brussel's Conservatory, played several selections on the piano, and Mrs. Caroline Worden sang a group of three songs. Mrs. Harry Leighton then pleased with her recitation of W. C. Bryant's "Bobolink," and Regina Weil was particularly happy in Lady Gay Spanker's "hunting speech," which she followed by a selection from The Sorceress. Helen Sholder, a diminutive young woman of about eleven years, played very prettily on a 'cello quite as big as herself, followed by Irene Langford, soprano, in a solo called "Carmena." Minnie Dorlon could have proved herself an artist in her clever conception of several types at a Summer hotel had she allowed discretion to temper exaggeration. In the enforced absence of Mabel McKinley J. D. Fitzgerald filled her place and sang a number of ballads; excerpts from the new Greville-Pulitzer comic opera, Daughters of Egypt, by the Misses Florence Edney and Charity Scribner and the Messrs. Pierre La Salle and J. Kirby Cahill went with much better spirit and effect than at their initial presentation some weeks ago. B. Russell Throckmorton recited "Aux Italiens," accompanied by the Il Trovatore music, in a very dramatic way, and Izetta Jewel hurried from the matinee at Proctor's to add a number of original character bits in her usual sprightly manner. The musical gems of the afternoon, however, were a number of selections by Paul Dufault and two violin solos by Max Jacobs. Mr. Dufault has a beautiful tenor voice, and he sings with great feeling and expression. Mr. Jacobs gave Humoresque by Dvorak and Cozzetta D'Ambrosio, with exquisite beauty of tone and poetry of interpretation, especially in the first named number. The most enthusiastically received contribution was when Miss Wilder herself went on and gave two little recitations in her sweet and cheery manner. After the performance books, flowers and candies, donated by several firms and individuals, were auctioned off, and a right round sum was realized. Much of the success of the affair was due to the efforts of the chairman, Mrs. Herbert Knowles, who was ably assisted by a large corps of Miss Wilder's more intimate personal friends.

NYM CRINKLE'S DAUGHTER DEAD.

Millie Wheeler, daughter of the late Andrew C. Wheeler (Nym Crinkle) was killed on Sunday afternoon in a runaway accident at Morristown, N. J. Miss Wheeler was one of the founders of the Twelfth Night Club and was well known among the people of the stage, both through her father and through her long friendship with Alice Fischer.

BERTINE ROBISON.

Photo Baker, Columbus, O.

The above is a very good picture of Bertine Robison, who is favorably known as an excellent emotional leading woman and heavy. During her two seasons in Montreal stock she became a prime favorite with theatregoers, and was especially liked by the French. She originated the leading heavy role in More to be Pitied than Scorned, last season, and also the heavy role in The House of Mystery. She has been secured by Al. H. Woods to play the heavy lead in Secrets of the Police, a part that Miss Robison selected as offering her the best opportunities.

DRURY OPERA COMPANY.

Theodore Drury and his opera company of negro singers opened their one-week's season of grand opera at the Fourteenth Street Theatre, on Monday night, May 28, with a production of Verdi's Aida. In spite of the stormy weather a considerable audience, mainly composed of colored people, was present to celebrate the occasion. Carmen was presented on Tuesday, Thursday, and Saturday evenings and Wednesday afternoon; the other performances were repetitions of Aida. On Sunday night there was a "grand concert," in which all the members of the company appeared, assisted by the New Amsterdam Colored Orchestra, Herbert Day, conductor. The first performance was somewhat uneven, several of the principal singers displaying considerable nervousness—a weakness certainly not to be wondered at under the trying circumstances of an initial effort. Later in the week both the performers and the orchestra did their duty with greater assurance. Perhaps the most notable feature of the productions was the earnest, effective and harmonious rendition of the choruses. Aida and Carmen both afford excellent opportunities for choral work, that one branch of music in which negro singers unquestionably excel. The opening performance of Aida was sung by the following principals: Estelle Clough, Genevieve Motley, James Wareham, Richard Brooks, George W. Taylor, Margaret Randall, Frederick Sheldon, and Theodore Drury, who appeared as Amonasro. On Wednesday evening and for the rest of the week Daisy Allen replaced Estelle Clough as Aida. Eugene Salvatore conducted the orchestra.

THE TERRY SPECIAL PERFORMANCE.

The programme for the special performance to be given in honor of Ellen Terry at Drury Lane, London, on June 12, is being completed by the Committee of Arrangements. It is planned to have appear most of the prominent players in England at the time, including the two Coquelins. An attempt is being made to persuade the important dramatic writers to take part in some feature of the programme.

THE SHUBERTS TO MOVE.

As soon as alterations are completed, the Shuberts' offices will be removed from the Lyric Theatre to the old Audubon Hotel Building at Thirty-ninth Street and Broadway. This building was recently purchased by the Shuberts, who are having it altered into a modern office structure. The offices of the theatrical firm will occupy the entire third floor, with the executive departments on the Broadway side.

CURRENT AMUSEMENTS

Week ending June 9.

ACADEMY OF MUSIC—E. H. Sothern and Julia Marlowe in Much Ado About Nothing—6 times.
AERIAL GARDENS—George M. Cohan in The Governor's Son—1st week—1 to 6 times.
ALHAMBRA—Vaudeville.
AMERICAN—The Gold Fields of Nevada.
BELASCO—Blanche Bates in The Girl of the Golden West—30th week—215 to 221 times.
BIJOU—Closed June 2.
BROADWAY—Closed June 2.
CARNEGIE HALL—Musical Entertainments.
CASINO—The Social Whirl—9th week—66 to 73 times.
COLONIAL—Vaudeville.
DEWEY—Closed June 2.
EMPIRE—Maude Adams in Peter Pan—31st week—240 to 247 times.
FOURTEENTH STREET—Closed June 2.
GOTHAM—Moonlight Maids Burlesquers.
GRAND OPERA HOUSE—Buster Brown.
HARLEM OPERA HOUSE—Closed June 2.
HIPPODROME—Closed June 2.
HURTIG AND SEAMON'S—Vaudeville.
JOE WEBER'S—Closed June 2.
KALICH—Hebrew Drama.
KEITH'S UNION SQUARE—Continuous Vaudeville.
LONDON—Closed June 2.
LYCEUM—The Lion and the Mouse—29th week—229 to 236 times.
LYRIC—Henry E. Dixey in The Man on the Box—123 times, plus 2d week—9 to 16 times.
MADISON SQUARE GARDEN—Roller Skating.
MAJESTIC—Closed June 2.
MENDELSSOHN HALL—Musical Recitals.
METROPOLIS—Closed June 2.
MINER'S BOWERY—Closed June 2.
MINER'S EIGHTH AVENUE—Closed June 2.
NEW STAR—Closed June 2.
NEW YORK—His Honor the Mayor—2d week—9 to 16 times.
PARADISE ROOF—Vaudeville.
PASTOR'S—Vaudeville.
PRINCESS—Brown of Harvard—15th week—120 to 125 times—closes June 7.
PROCTOR'S FIFTH AVENUE—Closed June 2.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S FIFTY-EIGHTH ST.—Closed June 2.
PROCTOR'S 125TH STREET—The First Violin.
SAVOY—The Girl Patsy—2d week—10 to 17 times.
THALIA—In a Woman's Power.
VICTORIA—Vaudeville—matinees.
WALLACK'S—Closed June 2.
WEST END—Stock company in Dr. Jekyll and Mr. Hyde.
WINTARIA GROVE—Commencing June 5—Seeing New York—1 to 6 times.

TELEGRAPHIC NEWS

CHICAGO.

The Lion and the Mouse—The Gingerbread Man—Managerial Plans—Notes.

(Special to The Mirror.)

CHICAGO, June 4.

The Lion and the Mouse, which began a Summer run with a succession of large houses at the Illinois last week, is a shrewd, but inartistic attempt to hit off a popular prejudice. It is effective, but frequently too improbable and always too superficial, lacking bigness, breadth, and depth of treatment. Like The Coward and other strong plays, The Lion and the Mouse is too much of a hard drive to a climax. Nevertheless the Chicago audiences at the Illinois seem to be immensely pleased to have their grudge thus satisfied and all hearts go out to the mouse. Cash buyers and deadheads, including professionals, are much taken with the vigorous, incisive multimillionaire of Arthur Byron, but he impersonates a popular notion much more than Mr. Rockefeller. The critics say that Gertrude Coghlan is the best Shirley Rossmore seen here, and she seems pretty close to the author's idea. She is clever, interesting, logically strong, and always sweet and appealing. Perhaps the best example of the actor's art in the rest of the company is given by Joseph Kilgour as Bagley, a distinct and plausible identity thoroughly well maintained, so well, in fact, he has received much applause at the Illinois. A. S. Lipman's Judge Stott is right and strong and Grace Thorne and Flora Juliet Rowley are very good as Mrs. Ryder and Kate Roberts.

The Gingerbread Man at $1 at McVicker's is a far better entertainment than it was at $1.50 at the Grand. The secret is that the attraction has been very much improved by the filling in and feeling out process. The cast remains about the same, and shows itself able to deliver any amount of good things handed to it. The big McVicker audience the opening night was evidently delighted from start to finish and prolonged the performance with scores of call-backs. There were so many hits that it is hard to record which one is entitled to first honors. Ross Snow's fairy, Gus Weinberg's King Bunn, Eddie Redway's singing and dancing, especially with Nellie Lynch, the beautiful number of "The Maid in the Moon," and various parts of the score, which, as W. L. Hubbard says, is much above the average, were the causes of most of the hits. Mr. Weinberg has certainly achieved the best musical farce exit up to date. I refer to the way he fades away after his song, "Ramesis." A dozen encores gave a good chance to see how he has it all figured out. The "fanciful fairyesque" is beautifully staged, and is emphatically something great for $1; in fact, above the average for $1.50.

The theatrical firm of Wingfield, Rowland and Clifford, which is entirely distinct from the firm of Rowland and Clifford in its business, has been changed into a corporation, with a capital of $100,000, under the title of the Central States Theatre Company. A bright and rising young Chicago producer and manager, Frank Gazzolo, of Klimpt and Gazzolo, has taken an interest in the new company. It holds the leases of the People's in Chicago, the Schwartz at Waukegan, the La Porte at La Porte, Ind., and has bought the Belle City Opera House at Racine, which is being rebuilt. The company has paid $12,000 for land on the central street of Michigan City, Ind., and will invest $60,000 in a new theatre on the site. The firm of Rowland and Clifford will have ten attractions on the road next season.

Business Manager Harry Askin, of the Grand Opera House, announces the engagement of Cecil Lean, the umpire of The Umpire, for the leading part in the musical comedy. The Alcayde, which James K. Hackett is to produce at the Grand June 24.

Victor Mapes, director of the New Theatre, was in town recently telling the newspaper men that there would be no leading people in this art-theatre stock.

Donald Robertson's list of plays for the Players Theatre includes, as authors, Shakespeare, Browning, William Vaughn Moody, Josephine Preston Peabody, Ibsen, Bjornsen, Sudermann, Hauptmann, Eschegaray, Giacosa, Pailleron and Maeterlinck.

Florence Guise, formerly of the La Salle musical stock, has gone to Dallas, Tex., to join the new Cliff Park musical company there for the Summer. She will play Lady Constance in the opening bill, June 16, The Geisha.

Brown of Harvard follows Julie Bon Bon at the Garrick on June 10. Attractions announced for the Garrick next season include David Warfield five weeks in The Music Master, Blanche Bates in The Girl of the Golden West, and Sothern and Marlowe.

Manager James Higler of the Alhambra, Milwaukee, was in town last week negotiating for a week of the new La Salle production next August, just before it is produced at the La Salle. Mr. Higler says the season has been very successful at the Alhambra.

Manager G. E. Raymond, of the handsome new Orpheum at Minneapolis, formerly manager of the Great Northern here, is in town for a short visit. He reports fine business in a fine city.

Louis Mann's thirty-eighth anniversary as an actor was observed with a supper in his honor by the Julie Bon Bon company last week. He started at three in Berlin in Snowflake, a spectacle.

Told in the Hills may follow The Heir to the Hoorah at Powers.

Romeo and Juliet at the People's last week is now on record as one of the most successful productions in every way of the season at that theatre. Ed. Rowland said it had the biggest sale in the history of the theatre. Edward B. Haas and Marie Nelson made an ideal pair, Romeo and Juliet, in appearance, and carried the hearts of the audience in all scenes. Mr. Haas' reading was much improvement over this detail in other parts he has played and indicated an excellent understanding, if not always the most finished effort and proper pause and intention. Miss Nelson's acting bore out the appealing impression of her appearance. Her Juliet had an even excellence, not too much permeated by the warmth of sunny Italy. Walter Green as Capulet reached the climax in the chamber scene in a capable, satisfying manner. Mark Fenton as Mercutio was a Shakespearean figure and died well, but read with haste and indistinctness. The cast included Laurence Dunbar as Peter, George Lemming as the friar, Harry Lemming as Tybalt, Edgar Murray as Benvolio, Frank Beal as Belthasar, Camille D'Arcy as Lady Capulet, Louise Lester as the nurse, Harry Cone as Paris.

Aling Alcine and Grace Hamilton, after a prosperous season in leads, recently with Gordon and Bennett in The Holy City, have returned to Chicago. They are going into vaudeville in a new sketch of their own.

Cyril Scott distinguished himself as an after-dinner speaker at the Press Club last Friday, when a "thespian luncheon" was given, and Eddie Redway loomed up behind the speakers' table long enough to say that when he got the invitation to a "thespian luncheon" he had visions of a ham sandwich and a glass of beer.

George Wood, as toastmaster, managed to extract a modestly murmured talk from Herbert Duce, but Ben Stern got stage fright and his speech act died.

Dave Lewis has been in town lately quietly conferring with some Chicago philosophers about a new play for himself.

Clay Clement is back from New York training down for his production of Sam Houston. Mr. Clement proudly exhibits himself as forty pounds lighter, and he says, with a grim look, that more is to come off. He engaged some people in the East. It has been decided to produce Sam Houston in Minneapolis and bring it here after a short tour of Western and Northwestern cities.

Bruce McRae and Mrs. Thomas Whiffen are prospective members of the New Theatre stock.

The Old Clothes Man was played to numerous capacity houses at the Bijou last week, closing the season of that theatre. James Kyle MacCurdy played the title part in an easy, natural and finished manner that was very popular and successful with the Bijou patrons. The double part of Strauss and Jones by Cameron Clemons stood out as one of the most convincing and generally excellent in the performance, and Joseph Sullivan, ex-lead of the Players, loomed up strong as the heavy. Van Murrell, formerly of the People's, was good as Crooked Jimmy, and Kate Woods Fiske did the gypsy fortune teller with evidences of ability. Grace Welby's Rachel was a pretty and appealing figure. The clog dancing of Hazel and Nellie Deveau was elaborate and a hit. One of the attractions was the genuine three-round "go" between Danny Dougherty and Kid Sharkey.

Lyman Glover, manager of the Chicago Opera House, is very enthusiastic over a certain America drama he has just read in manuscript by a known author. He says it is the best play he has read in ten years, and if time can be found for it before next Fall at the Chicago Opera House it will be produced there.

William Norris left for New York last week after a short stay in town following the close of his one year's steady engagement in The Land of Nod.

J. R. Musgrove was to have begun an engagement of Nellie Stewart, the Australian actress, at the Chicago Opera House on June 1, but the management finally declined to take The Three Graces off, and Miss Stewart and company will appear as soon as The Graces' run is ended. I understand the company supporting Miss Stewart is resting here awaiting the withdrawal of The Graces.

Emily Gale, who has been playing the lead in As Told in the Hills, has closed her engagement after forty-four weeks. She will remain in Chicago until her manager, W. F. Mann, gets a new play for her. As Told in the Hills closes in Minneapolis June 17.

Williams and Walker have been playing to capacity at the Great Northern ever since they opened, and it looks as if they would break their former record of a succession of full houses. The newspaper reviews have been favorable to the new production, especially to Bert Williams' comedy in the latter part of the performance. There is a good deal of interesting music in Abyssinia and many excellent voices in the company. Aida Overton Walker's singing and dancing in "The Lion and the Monk" must be recorded among the hits, along with George W. Walker's "Rastus Johnson, U. S. A.," and "Answers That You Don't Expect," by Lottie Williams and Bert Williams. The production is elaborate.

George Drury Hart has returned after a successful vaudeville tour over the Orpheum circuit.

Frank Pixley, returning from Japan, called on Lyman Glover, and rumors of a new Pixley musical production at the C. O. H. are now in order.

Arthur Fabish, who is in charge of the William Morris vaudeville offices during the absence of Manager William Lasky, says recent changes on the vaudeville map by Eastern combinations have made no difference with the volume of business in the Chicago office, there being more business here for the Summer park season than can well be attended to. Two parks have been refused on this account. Five dramatic houses, including the Green Opera House at Cedar Rapids, Ia., have been added to the Morris circuit for first-class attractions in the West next season. Charles Wilshin is assisting Mr. Fabish.

Mabel Roebuck and Edwin Arden will appear in the leads of As Told in the Hills at Powers.

Madcap Vickey, adapted from the German, will be produced by Anne Sutherland and company for the first time in America at the Columbus next week.

Joe Howard and Ida Emerson, William Rock and Alma Youlin, Eva Mudge, Olive May and Emma Carus are soon to be seen at the Majestic.

The Student King is doing a fine business at the Studebaker.

The bills this week: Grand, Prince Chap; Garrick, Julie Bon Bon; Studebaker, Student King; Colonial, Forty-five Minutes from Broadway; Illinois, Lion and the Mouse; Chicago Opera House, Three Graces; McVicker's, Gingerbread Man; Great Northern, Williams and Walker; La Salle, Umpire; Columbus, Resurrection, with Anne Sutherland; Powers', Heir to the Hoorah; People's, Strangers in a Strange Land; Bush Temple, Gilbert's Wedding March.

David Adler and company have played to big houses at the Academy during an engagement of about ten days. OTIS COLBURN.

CINCINNATI.

Jacob Adler in The Stranger—The New Lyric Theatre—Burr McIntosh—News Items.

(Special to The Mirror.)

CINCINNATI, June 4.

The Walnut reopened to-night for a single performance by Jacob Adler and his Yiddish company in The Stranger. A good audience was in attendance.

Conway and his band have made a great hit at the Zoo, where they have entered on the second of their three weeks' stay to constantly increasing business.

An accident to an incoming L. & N. train on Sunday morning nearly spoiled the vaudeville bill at Chester Park. Clayton and Jenkins, as well as their donkey, Jasper, were badly shaken up, and Kathryn Henry received an ugly cut over one eye. All, however, were able to go on with their performances.

Burr McIntosh, who gave his illustrated lecture on the Orient at the Grand in February, repeated it before a large audience at the Odeon on June 1.

It was announced this week that the name of the new Schubert theatre on Vine street will be the Lyric. There was talk at one time of naming it the Marlowe.

Application was made last week in the Superior Court for an injunction against Victor Schaeffer, manager of A Square Deal, which was lately seen at the Fourteenth Street Theatre, New York. The proceedings were brought by Judge Littleford, of the Common Pleas Court, who was the backer of the enterprise. The disagreement, arising over plans for next season, will, it is thought, be amicably adjusted. H. A. SUTTON.

BOSTON.

The Tourists a Hit—The Mayor of Tokio—The Man from Now—Boston's Notes.

(Special to The Mirror.)

BOSTON, June 4.

Boston's Summer season started off in full swing to-night. Several thousand doctors are in town for the opening of the convention of the American Medical Association, and the result was apparent everywhere.

Most interesting of all the events in town was the opening of the Summer opera season at the Castle Square, for it recalled to everybody the pleasant memories of the two years when it was the home of an organization which did not hesitate to sing anything from Die Meistersinger to Pinafore. J. K. Murray, Clara Lane and Hattie Belle Ladd, of that former organization, were in the cast which gave The Mikado for an opener to-night, and the rousing welcome which they had made it very evident that Bostonians do not let old acquaintance be forgotten by any means. The piece was splendidly given in every respect, others who were especially well received being Otis B. Thayer, George Tallman, George Shields and Josephine Bartlett.

At the Majestic the coming of The Tourists also attracted an enthusiastic audience, for Richard Golden and George A. Schiller are unusually popular locally, and the hit which they have made in the new musical production is instantaneous. Will Hodge is in a line of parts decidedly different from that which he played in Mrs. Wiggs, and he proved a surprise. For the ladies in the cast, Julia Sanderson walked away with the honors, and made one of the biggest hits of the production. The piece has been staged most elaborately and the chorus is a notable one. So well was the production received that it is evident that it will have unquestioned popularity until the time comes for it to be taken to New York.

Richard Carle is back again in town for a Summer season, the first one that he has ever played here since he became a star, and a hot weather audience found The Mayor of Tokio fully as enjoyable as it was in mid-season. The author-comedian-impresario has one of his best characters in the manager stranded in Japan, and the hits made by Fred Frear, Erna Janvier and the others of the original cast are as pronounced as ever. All indications point to an auspicious Summer for Mr. Carle.

The Man from Now will undoubtedly prove another Savage Summer winner at the Tremont, for the engagement has opened most auspiciously and large audiences have been the rule since the very start. The piece has been considerably changed since its first trial under another name last season, and the improvement has been most marked. Harry Bulger carries the full burden of the fun-making upon his shoulders, and he proves exceedingly amusing. He has some songs which are quite good enough to win popularity for any piece. Helen Hale is one of the Boston favorites who has been especially well liked.

John Craig and the stock company at the Empire make a change to the broadly farcical complications of The Private Secretary, quite a different sort of piece from anything that they have yet given there this Summer. There are only two dramatic productions left in town, and therefore they will have things pretty nearly their own way for those who do not care for music. The company has been having excellent success in everything that it has given thus far, and has certainly shown unquestioned versatility.

Down by the Sea is the melodrama of the week for the stock company at the Bowdoin Square, and as the piece has always been a favorite here when presented by combinations at higher prices it is sure of a big week at this house, especially as all the resident favorites are in the cast.

Marie Jansen's finery, which she used to wear at the height of her stage career, reached a Boston auction room last week, and when I went into the room the gowns from Erminie and Nadjy down to Miss Dynamite were being sold at various prices to a curious crowd of spectators. The most expensive dresses were bought for only a few dollars, and things went at a small per cent. of the real value only a few years ago. Even the stage jewels went for a song.

Howell Hansel will put his yacht, the *Yonkiara*, in commission this week, now that the dramatic season of the stock company at the Castle Square has come to an end.

So unpropitious was the weather last week that Ben Greet and his Woodland Players had to give all their performances for charity under the shelter of Jordan Hall. So great was the disappointment that they may come back here again before they sail for Europe.

John Waldron, of the Castle Square, will sail for Europe with Mrs. Waldron, starting for Naples on the *Romanic* to-morrow. He will return here again in the Fall.

Gracie Emmett has gone to Lynnfield for the Summer, having purchased a cottage on the shores of Suntaug Lake.

The ballot for the most popular operas to be given at the Castle Square has closed and the list of winners is The Bohemian Girl, Carmen, Cavalleria Rusticana, Chimes of Normandy, Erminie, Faust, Il Trovatore, Martha, Pinafore and Robin Hood. More that 10,000 votes came from all over New England, and thirty-four lists were exactly correct. The lucky ones secured boxes or seats for the first four operas. Three hundred and thirty-two missed the list by one name and 746 had all but two.

Lindsay Morison has received so many subscriptions for stock for the new theatre to be built for him and his stock company that the work of incorporation will be completed within a few days.

Rumor has it that another musical production once announced for Boston but never brought here will come to a different house within a few weeks for a Summer run. JAY BENTON.

ST. LOUIS.

Milton Nobles' New Play Produced—Under Two Flags—Summer Amusements.

(Special to The Mirror.)

ST. LOUIS, June 4.

This week's play bill at the Suburban has the announcement of the most important mid-year theatrical event in local amusement annals. Milton Nobles' new play, The Whirlwind's Harvest, was given for the first time on any stage, with the following cast:

[illegible]	Milton Nobles
[illegible]	J. Gordon Edwards
Uncle Abe	Walter Edwards
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	Walter Gilbert
[illegible]	Harry Fenwick
[illegible]	[illegible]
[illegible]	[illegible]
Aunt Eliza	[illegible]
[illegible]	Lisle Leigh

In The Whirlwind's Harvest Mr. Nobles has striven to make a picture of Washington during the war, and to avoid telling a military drama story, although the military characters are much in evidence. The plot concerns itself with a young North Carolinian who, deserted by his father in infancy, enters the Confederate service. His renegade sire, after many questionable things, achieves command in Northern ranks, and, by a logical shift of the plot, the boy finds himself a prisoner in his father's hands, each being unaware of the other's identity. The deserted wife and mother and the sweetheart of the youth thereupon set about to secure the intercession of President Lincoln, which is made effective by clever means and the employment of reasonable subterfuges. Remorse and shame overtake the father, who having sown the wind by the neglect of his family, reaps the whirlwind. The underplot deals with the machinations of Northern and Southern spies, the love episodes of the minor characters and the doings of a varied contingent of colored people, whose loyalty to their several masters is very effectively set forth and gives rise to numerous scenes in which Milton Nobles carefully employs his well-known gift of stage humor. The author-actor is fortunate in having at his command so good a company and such liberal resources as have been placed at his disposal by the Lyric Amusement Company, the members of which again by this token show themselves to be possessed of a degree of enterprise and liberality very rare in this relation.

At yesterday's premier performance the work of the Nobleses, J. Gordon Edwards, Walter Edwards, Walter Gilbert and Harry Fenwick commended itself to the house. The leading lady, Lisle Leigh, gave her part the usual careful reading, and the Aunt Eliza of Hancha Bischoff was a happy assumption for one who has to be at home in Italian, German and Irish dialect, and at short notice takes on negro elocution. The new play was excellently staged, the gambling house scene of act II furnishing a characteristically brilliant interior. Act IV, the cabin of Uncle Abe on the Potomac Flats, proved to be a very ambitious endeavor in that the action plays in three parts of the scene simultaneously; in the two stories of the cabin and the adjoining "flats," with the river in the foreground and Washington in the distance. The Whirlwind's Harvest is by far the most advanced work Nobles has done, and it is expected that it will be given a road production should the enthusiasm of the initial audiences be maintained throughout the try-out week.

Some regret is expressed by Delmar Garden patrons that there should, so early in the season, be a recurrence to operas that have been on the Garden's repertoire almost from the start. This week it is The Wizard of the Nile, with nothing like the humor of Frank Daniels and very little of the musical spirit of Victor Herbert in the performance. John E. Young is Kibosh, and strives smartly to get away from the Daniels mannerisms which went so far toward making The Wizard of the Nile a success. The opera employs all the resources, vocal, choral and scenic, which the company is able to muster, and, with allowances already indicated, this week's effort is a worthy one. The Telephone Girl is on the tapis.

Ethel Fuller is using her own version of Under Two Flags at West End Heights this week. The continuance of "the gate" at Forest Park sustains the windfall which came to the Heights people the moment the emissaries of Col. Hopkins decided to mulct their patrons twice instead of once. A most ill-advised turn was given to Forest Park Highlands affairs by the statement that the extra 10 cents admission was only instituted to cull out the patronage. This has caused no little resentment in certain quarters and redoubled the energy of opposition places in advertising "Free admission to the grounds." To return to Miss Fuller: The ample young woman makes Cigarette "a less soubrettish, more emotional part," according to one to whom I always gladly look for guidance in these matters. Much real sand is employed in the famous sandstorm scene, and city-bound St. Louisans see no difference between that purely scenic occurrence and the aspect of their own streets in any old part of the town, now that the sprinkling department is largely "a non-appearing parade of empty wagons." Better than all the foregoing, however, is the fact that Ethel Fuller's local popularity is on the increase, and surely that will lead her on o'er moor and fen, o'er crag and torrent till the heat be gone; and in the Fall those angel faces smile which she has loved long since and lost awhile.

Capt. Payen, the Mexican band leader and virtuoso, also a true "prima donna of the baton," has closed his Forest Park Highlands engagement, much to the regret of that slowly augmenting coterie that notes in music more than pleasant noise. The Captain's programmes were marvels of tonal arrangement; and although some of his men are hardly more than beardless boys (pardon the mixture of the metaphor) they followed him with a faithfulness that showed there is such a contradictory thing as interdependence and individuality in concerted music. In the pavilion Colonel Hopkins offers the Marco Twins, eccentric comedians; Hayward, Conroy and Hayward, and others; while as an added open air feature, Mlle. Vallecita continues her animal act among her felines with unfeeling sang froid. Rosati's Band is again in the open.

Fanny Frankel is among the first of the St. Louis young women who after a successful Winter season now comes home to show her many friends the marks of her proficiency. Her good fortune in such pieces as The Runaways and the Geezer of Geck has been remarked here and now that she appears at Mannion's on the far South Side is it pleasing to learn that her vogue is addedly strong. With Miss

Frankel on the crossover Manhattan bill are the Mother-Sister trio, comedy acrobats; the Rockaway sisters, singers and dancers; Cook and Stevens, negro comedians, and Madame Henry and her dogs.

Warmer cold days and colder nights have been of advantage to The Alps, where Herr Rosenbecker, late of the Theodore Thomas orchestra, is giving daily concerts, aided and abetted in this enterprise by sundry vocal soloists, the present claimant on public favor being Bertha Lincoln Houston, contralto and concert organist. Genevieve Wilson Clark and Mrs. Sheffield, of Chicago, are soon to appear at the "cello concerts with which each new Alps' week is inaugurated. People enjoy themselves so much on Sundays at these alfresco that the prohibition of cellos as a beverage too exhilarating may follow in the further abating of "the hit." Maybap then we may be permitted to resort to parties, brunches and sublimated dissections of parched corn dust.

The New Century Maids, now at the Standard, will close the house for the season. The Taking Mr. Ruffles and In South Dakota are the burlesques. In the olio are Edyth Murray, the toy artist; Ward and Raynor, in a singing and talking sketch; Brown and Linn, comedy horizontal bar act; Stewart and Desmond and Burton and Burton.

Amelia Bingham has advised the Suburban management that she is about to start for St. Louis. She is expected to draw the largest and most fashionable audiences that ever assembled in St. Louis during a mid-year engagement. Kelcey and Shannon have arranged the details of their appearance in The Math and the Flame and Her Lord and Master. Maud Fealy smiles on her latest portraits, which are very attractive. The Suburban, by means of the first production on any stage of The Whirlwind's Harvest is now a "producing theatre" and must keep up the swiftest possible clip in support of its big enterprise.

RICHARD SPAMER.

PHILADELPHIA.

Bernhardt at the New Lyric—Last Week of Rosalie—Bertha Creighton in Matilda.

(Special to The Mirror.)

PHILADELPHIA, June 4.

After this week only Keith's and two burlesque houses will remain open for the Summer months.

The New Lyric Theatre, under the Shuberts' management, with William H. Matthews as the local manager, closed a highly artistic and remunerative season on June 2. The theatre re-opens on June 7, for a single performance by Sarah Bernhardt, who appears in acts of her most famous impersonations—L'Aiglon, Hamlet, Camille and Frou Frou. The advance sale promises the usual large returns.

This is the seventh and final week of Rosalie at the Chestnut Street Theatre, as also the closing week of the season.

Park Theatre is closed, the Summer season of the Alcazar Theatre Stock company having been abandoned.

Bertha Creighton appeared this evening at the Girard Avenue Theatre in Matilda, a new farce-comedy by I. N. Morris. In the cast were Edwin Middleton, Arthur Maitland, William Carr, Nellie Callahan and Eleanor Camas. The play was staged by Drew A. Morton, and to judge from its favorable reception is likely to prove a good vehicle for the coming season. The story revolves around the adventures of a young woman who becomes an actress, and her cousin. Her father, who died in England, left a will bequeathing his fortune to these young people, provided they married. If either refused then the wealth was to go to the other. Matilda, who loved not the cousin, concocted a scheme with a bell boy to impersonate her and disgust him. The complications which ensue are uproariously funny. The house closes for the season on June 9.

Hart's Kensington Theatre Stock company, for the last week of the season, presents Camille.

Parks: Damrosch's orchestra is at Willow Grove; the Roman Imperial Band is at Washington Park on the Delaware; the Royal Venetian Band is at the White City (late Chestnut Hill Park); Wheelock's United States Indian Band is at Woodside.

The Catholic Philopatrian Literary Institute Players, in A Fair Exchange, for the benefit of the Sisters of the Good Shepherd, hold the entire week at the Broad Street Theatre. The play is staged under the direction of John F. and James F. Skelly. The scenery and effects are taken complete from the original production as presented by Thomas Ross.

There is less talk of building new theatres in the Quaker City. The only one for which bids are asked is the William Penn Theatre in West Philadelphia, to be erected by George A. Wagefarth, aided by a stock corporation.

S. FERNBERGER.

PITTSBURGH.

The End of the Season—Summer Parks Doing Well—The Clansman—Notes.

(Special to The Mirror.)

PITTSBURGH, June 4.

Two more of our theatres closed their seasons on last Saturday night, and with the closing of the regular seasons of the Nixon and Bijou this week, amusement seekers will have only vaudeville at the Grand and the parks left for them.

The Clansman is the attraction at the Nixon, which contained a good sized audience to-night. The play is well acted and staged. The season of light operas will begin on June 18 with Robin Hood.

At the Bijou one of the many annual favorites, Rose Melville, is seen in her well-known play, Sis Hopkins, and will likely do a good week's business. Next week The Drummer Boy of Shiloh will be given for the benefit of Post No. 3, G. A. R.

B. P. O. Elks, Lodge No. 11, of this city, had its annual minstrel show at the Gayety to-night, and drew a large audience. It will be repeated to-morrow night.

Luna Park has John C. Weber's Band, with Blanche Mehaffey, soloist, on the band pavilion, and the Flying Arabs as the other chief feature this week.

The new park, Dream City, opened on Decoration Day, and enormous crowds attended. The attractions offered are many and varied. Gatti's Band, of Philadelphia, holds the band stand, and severa loutdoor acts are presented this week. On every Wednesday night during the season a display of fireworks will be shown.

At the Traction Parks.—Kennywood has Dumont's Minstrels for the week, and at Southern, Oakwood and Calhoun band concerts will be given, and also vaudeville entertainments.

E. J. McCullough, formerly the manager of the Bijou Theatre, accompanied by Mrs. McCullough, left New York city last week for Europe.

It was not a large but an interested audience present at the Belasco on last Saturday night to see Sarah Bernhardt in her four different characters.

Manager James E. Orr, of the Gayety, will shortly go to Colorado to spend a part of his vacation.

ALBERT S. L. HEWEN.

WASHINGTON.

Bernhardt—The Liars—Ingomar—The Girl from the Sun-Kissed East—Luna Park.

(Special to The Mirror.)

WASHINGTON, June 4.

The sixth week of the very successful Guy Standing Columbia Theatre Stock season is noteworthy for a most artistic presentation of The Liars. The company is strengthened by the special engagement of John Mason, whose Sir Christopher Deering was delightful, and by Anna Johnston, for the role of Dolly Cobe. Guy Standing gives a striking illustration of Edward Faulkner. Others of a splendid cast were W. H. Crompton as Archibald Cobe, Hall McAllister as Gilbert Nepean, Malcolm Duncan as George Nepean, George Gaston as Freddie Talton, Jeffreys Lewis as Lady Rosamond Nepean, Daisy Hancock as Beatrice Etherson, Catherine Loughran as Mrs. Cowpin, Marie Le Grange as Ferris, and Dorothy Hammond as Lady Jessica Nepean. The French waiter of Percy F. Leach was a striking bit of clean cut character work.

Ingomar the Barbarian is the strong offering this week at the Belasco Theatre by the Odette Tyler Stock company. R. D. MacLean, specially engaged, gives a superb rendition of the title role. Blanche Stoddard presents a particularly engaging Parthenia and the company, which is cast to the best advantage, acquits itself with distinct credit. Ingomar is preceded by a new one-act play of Western life, entitled The Girl from the Sun-Kissed East, by George D. Parker, leading juvenile of the company. Odette Tyler has a charming and advantageous role. The scene of the play is laid in Wyoming, and the girl from the East causes all of the cowboys to lose their hearts. She loves Dick Rockwell, who returns her affection. Dick has proposed to Barbara, but she scorns him because of a scandalous story she has heard concerning a woman who lived with him in his cabin. Dick is too proud to tell her that the woman was his sister, who had been ruined by a man in the East. His disappointment in love, however, causes him to determine to find the scoundrel, whose name only he knows. He is about to take the train when the girl calls at his cabin to warn him that a band of highwaymen are about to attack him. Before she can leave the leader of the gang enters. He is revealed as the guilty man, for the girl has known him in the East. In the spirited interview that follows the girl saves Dick's life. Next week, Romeo and Juliet is announced.

Wednesday night the distinguished actress, Sarah Bernhardt, will be seen in a composite bill, presenting four of her strongest roles, Camille, Frou Frou, L'Aiglon and Hamlet. The advance sale indicates a crowded house.

Hurtig and Seamon have crowded audiences at the Academy of Music, where their unbleached American star, Ernest Hogan, appears with distinct success in the musical comedy, Rufus Rastus, supported by a company of merit.

Luna Park's opening week was a disappointment, strictly attributed, however, to the rainy period of several successive days. The pleasant days demonstrated the coming gigantic success of this amusement enterprise. Memorial Day attendance was over 30,000. The opening free attractions were the Liberatti band concerts in the pavilion and the Bessie Valdare Bicycle Troupe. This week the free attractions are the Philippine Military Band of sixty pieces and the Norins, high divers. Also Roy Knabenshue will make two ascensions daily in his airship.

A Yiddish dramatic company, headed by David Kessler and Samuel Tornberg, of the New York Thalia Theatre, appeared at the Majestic Theatre on Thursday and Friday nights. The Russian Jew in America and God, Man and the Devil were performed to good patronage.

JOHN T. WARDE.

BALTIMORE.

Sarah Bernhardt's Baltimore Farewell—The Silver Slipper at the Lyric.

(Special to The Mirror.)

BALTIMORE, June 4.

The event of the week from a dramatic standpoint will be the farewell to Baltimore of Sarah Bernhardt, which will take place at Albaugh's on Tuesday next at a matinee. Owing to the extreme length of the performance it will begin promptly at 1 o'clock. The divine Sarah will appear in a composite bill made up of four different plays. There will be one act of Hamlet, one act of Frou Frou, the strong scene from Camille and an act from L'Aiglon. Though the prices are placed upon an advanced scale, there will nevertheless be a large audience present.

The Silver Slipper is given by the John C. Fisher company at the Lyric. The company is an excellent one and has been playing to satisfactory audiences.

HAROLD RUTLEDGE.

P. W. L. SOCIAL DAY.

The great social event of the year in the Professional Woman's League is the annual tea, which was held at the Hotel Astor, on May 28. The new president, Mrs. Suzanne Leonard Westford, was formally installed, and a beautiful basket of American Beauty roses was presented to her in a graceful speech by Mrs. Edwin Arden, the retiring president. Lillian Russell, sister of the new executive, was present, and in response to urgent requests charmed her audience with two solos, "Answer" and "The Little Canoe." A buffet luncheon was served, and a pleasant and entertaining afternoon was enjoyed by a large company, which included many of the more prominent professionals.

JUDICIAL ANGEL SUES MANAGER.

Judge William Littleford, of the Court of Common Pleas, Cincinnati, Ohio, has filed suit against Victor H. Schafer, to dissolve partnership in A Square Deal, recently produced at the Fourteenth Street Theatre, and to prevent him from selling the play. The plaintiff claims that he backed the production and furnished about $6,000. He says the prospects of the play were misrepresented to him.

NEW ZEALAND NOTES.

Spring News from the South—Plans for the Coming Season.

(Special Correspondence of The Mirror.)

WELLINGTON, May 2.

J. C. Williamson's Repertoire Opera company closes a most successful artistic and financial season at the Wellington Opera House this evening. The following operas were produced: The Gondoliers, Utopia Limited, Veronique, Princess Ida, The Yeoman of the Guard and the Mikado. The company commences an overland tour to Auckland to-morrow. The following are the dates: Palmerston North, May 3 and 4, The Gondoliers and Utopia Limited; Marton, May 5, The Gondoliers; Wanganui, May 7, 8, and 9, The Gondoliers, Utopia Limited and The Yeoman of the Guard; Stratford, May 10, The Gondoliers; New Plymouth, May 11 and 12, Utopia Limited and The Gondoliers.

The Fuller Proprietary continues to report good business at its four vaudeville houses.

Bert Royle has booked the following tour for J. C. Williamson's Dramatic company, which is headed by Tittell Brune: Dunedin, Aug. 7 to 18; Timaru, Aug. 20 and 21; Christchurch, Aug. 22 to Sept. 1; Nelson, Sept. 3, 4 and 5; Blenheim, Sept. 6 (if theatre ready); Wellington, Sept. 8 to 21; Wanganui, Sept. 22 to 24; Palmerston, Sept. 25 and 26; Masterton, Sept. 27 and 28; Napier, Sept. 29 to Oct. 1; Gisborne, Oct. 3, 4 and 5; Auckland, (Opera House), Oct. 6 to 27. Miss Brune's repertoire will include quite a number of plays that are new to New Zealand, including Leah Kleschna and Dorothy Vernon of Haddon Hall.

John F. Sheridan has done good business since his arrival in the North Island. The Earl and the Girl is the principal attraction in the company's repertoire.

R. G. Knowles continues to show to fine business in the North Island. His South Island tour did not pan out too good. He spends a week at Rotorua before returning to Australia to continue his tour of the Commonwealth.

Bert Royle has penciled in the following dates for a New Zealand tour of J. C. Williamson's Royal Comic Opera company: Wellington, Dec. 26 to Jan. 22; Palmerstown North, Jan. 23 and 24; Wanganui, Jan. 25 and 26; New Plymouth, Jan. 28; Auckland, Jan. 29 to Feb. 18; Christchurch, Feb. 21 to March 7; Timaru, March 8; Dunedin, March 9 to 22. The Royal Comics will have a first-class repertoire of new plays for the tour. Owing to the combination being due at Her Majesty's Theatre, Sydney, for Easter, several of the season have to be made much shorter than the management would otherwise wish. As it is several towns have had to be "cut out" of the tour.

William Anderson's Sinbad the Sailor Pantomime company did not do too well at Dunedin. They opened big on Easter Saturday, the prices being 5s 3d and 1s. For the last nights of the season the prices were 4s, 2s 6d and 1s. A Christchurch season commences on Friday, the company being due in Wellington on the 26th inst.

Montgomery's Entertainers have returned to the South Island after a short tour of the North Island. Business is only medium.

The Charles Holloway Dramatic company sailed from the Bluff on Monday last for the Commonwealth. The New Zealand tour was a financial success.

William Anderson's Dramatic company will commence a tour of New Zealand at the Princess Theatre, Dunedin, this evening, with a drama dealing with the sweating evil entitled The Work Girl. The company comprises thirty well-known favorites, notably Harry Diver, Walter Dalgleish, Jeffery Williams (late of Neil Frawley company), Helen Burdette, Maisie Maxwell, and Frank Crossley. The repertoire for the tour will be The Orphan Heiress, a revival of The Ladder of Life and The Mariners of England. Between Two Women and the Australian drama Thunderbolt.

The New Zealand tour of George Stephenson's Musical Comedy company was only fairly successful. The repertoire, with the exception of Bill Adams, the 'Ero of Waterloo, was composed of pieces already seen here.

The Macmahon Dramatic company commences a four weeks' season at the Wellington Opera House on the 5th inst. with the drama Saturday Night in London. When a change of bill is required The Kelly Gang, a drama founded on the bushranging days of the notorious Kelly Gang, goes up.

Andrew Black, the famous Scots baritone, is doing well during his flying tour of New Zealand. He is due in Wellington on the 7th for a series of three concerts.

A difference of opinion between the stage manager of William Anderson's Pantomime company (Mr. Goodall) and the business manager of the same company has resulted in the former resigning his position. Fred Graham is now stage manager for the Sinbad the Sailor company. Mr. Goodall came to Australia with the American Travesty Stars, and on that company disbanding he elected to stay in the Commonwealth. I believe he has returned to Melbourne.

Judging from the amount of press matter that is being sent along we will shortly have another visit from Ada Crossley, the Australian contralto.

The Bicknells, who came to New Zealand from America with the Stine-Evans combination under engagement to George Stephenson, are at present with Mr. W. Anderson's Sinbad the Sailor show. On the termination of their engagement they will go to Mr. Wheeler, in South Africa, after which they will return to America via London.

Messrs. Tait's "Living London" picture show is coining money for the management.

Clara Butt and Antonia Dolores will shortly tour New Zealand under the direction of the Messrs. Tait.

Only the other day I recorded the death of Dan Fitzgerald, senior member of the well-known firm of Fitzgerald Brothers, circus proprietors. Now news comes of the death at Madras of his partner, Tom Fitzgerald, from Bright's disease, from which he has been suffering a considerable time. He was in the East with the circus, but had been ill throughout the tour, and when last in Sydney was in a private hospital. Tom Fitzgerald was a genial and good-natured Australian of forty years of age, a native of Shell Harbor, Australia, who had hosts of friends. Had he not become a circus proprietor he might have assisted to remove the reproach to Australia of producing so few fine male vocalists as compared to the lady vocalists, for he was naturally gifted with a fine voice. The third brother, J. D. Fitzgerald, barrister, and well-known authority on municipal affairs, will, it is understood, carry on the circus.

ANDREW SMART.

REFLECTIONS

Harry Corson Clarke has mapped out what promises to be a very busy season for this actor-manager. He has booked 1906-07 solid for a vaudeville tour, having found the past season in this branch of the business very agreeable. Mr. Clarke will organize two companies for a road tour and will probably be interested in a Western stock organization. New York city will be the headquarters of the Clarke enterprises, as Mr. Clarke has been through five fires in San Francisco. In 1897 his starring tour was delayed in What Happened to Jones because the Columbia Theatre burned down; the fire at a theatrical printing establishment a few years later destroyed all his printing, and he had to remain idle, then two hundred plates of characters played by Mr. Clarke during his stock season in California were burned out at a photographic establishment the night he opened at the Columbia; the Baldwin Hotel fire caused Mr. Clarke to lose all his wardrobe. He stored a great many of his costumes and personal effects at a storage warehouse which was burned to the ground during the recent fire.

Lee Shubert secured a judgment against Alice Neilsen for $1,476 last week in a suit brought by Mr. Shubert for money said to have been loaned Miss Neilsen, to be repaid at the rate of $75 at each performance.

When Women Love and Weary Willie Walker, two of Spitz and Nathanson's Summer attractions, opened their season last week in Maine.

George M. Cohan presented a revival of The Governor's Son at the Savoy Theatre, Atlantic City, N. J., on May 30. It opens this week at the Aerial Garden, on the roof of the New Amsterdam Theatre.

Frank Deshm, who has just closed a season with Wilton Lackaye, playing Landry Court in The Pit and Little Billee in Trilby, is spending the Summer on the Italian lakes and in Switzerland.

Arthur Nelson has been re-engaged by Whittaker and Brietmeyer, who will star him in The Governor's Pardon again next season.

The new stage version of Conan Doyle's story, "Brigadier Gerard," now running in London, is to be produced in New York next season, it is said.

Mr. and Mrs. Fred G. Andrews returned some time ago from San Francisco, where they lost all their personal effects in the earthquake and fire. Mrs. Andrews recently on a Sunday evening told "The Story of San Francisco Before and After the Great Fire and Earthquake" at Payton's Lee Avenue Theatre, Brooklyn, before a very large house, and Mr. Payton turned over the entire receipts to her and her husband, who has been engaged as manager of the Dick Ferris Stock company, located at Minneapolis.

Fraulein Lillian Ingersoll, who is said to be the most beautiful actress in Europe, arrived in New York last week accompanied by her personal manager, Jean Bedini, and a company of three persons. She is to appear at the Irving Place Theatre under the direction of Heinrich Conried.

Harry Kelley has been engaged for one of the important roles in The Little Cherub, which is to be produced at the Criterion Theatre early in August.

Harry M. Price, German comedian, closes his season with M. B. Raymond's Buster Brown company on June 9, at the New Haven Theatre, New Haven, Conn.

Harry Knapp opened on May 28 at Buffalo with A Little Outcast for a four weeks' Spring season.

J. A. Bliss, known as the "Somewhat Stout Comedian," the man with the laugh, has been re-engaged by Walter N. Lawrence for The Man on the Box for the season of 1906-07, opening early in September.

Contracts have been signed whereby Max Figman will star under the direction of John Cort next season. Mr. Figman will interpret the title-role in a comedy which was one of the season's big successes here. The tour opens early in October and embraces the Northwest, South and Middle West, after which he will be seen in New York in a new comedy.

The United States Musical Convention has voted to raise a fund for the widow and daughter of the late Patrick S. Gilmore by giving musical festivals like the one given recently in Madison Square Garden.

Alfred Hickman, who closed his season with Man and Superman two weeks ago, has been engaged by the Shuberts for The Tourists, which comes to the Lyric soon for a Summer run.

Frederick Forrest, stage-manager of The Squaw-man, sailed for Europe on the *Caledonia* last Saturday. He was accompanied by Mrs. Forrest and their son.

Charles D. Coburn has just ended a season as Freshwater Jack in Texas and after spending a few weeks at his Summer home at Pearl River, N. Y., will make a tour through New England with his company, presenting As You Like It in the open air. Ivah M. Wills (Mrs. Charles D. Coburn) will be the Rosalind and Mr. Coburn the Orlando, with a strong supporting company.

Kitty Kerwin Griffith and Baby Gertrude Griffith have just returned to New York, having been severe sufferers in the San Francisco earthquake.

Susie Forester has been engaged by Henry W. Savage to support Raymond Hitchcock in The Galloper next season, playing the role of Sybil Schwartz, the Newark widow.

Corinne, leading woman for the Rogers Brothers in Ireland, has been selected to head a number two company playing Forty-five Minutes from Broadway next season.

The names of Cardinal Gibbons and Viola Allen have been added to those who have contributed to the Rhea memorial fund.

Charles Murray, of Murray and Mack, and Nellie Mae Hamilton, of Muncie, Ind., were married at the home of Mr. Murray's parents in Muncie on May 26.

MARCH OF THE INDEPENDENTS.

Northampton's Municipal Theatre to Book Independently—Other News.

The trustees of the Academy of Music at Northampton, Mass., the municipal theatre there, have arranged with the Shuberts to book Independent attractions at that theatre. The Mayor of Northampton, Theobald Connor, announced last week that he will introduce into the State Legislature measures designed to hamper the Trust in its operations in Massachusetts, if the Trust attempts to discriminate against the Academy of Music when bookings are made independently.

The Sam S. Shubert Theatre, in Kansas City, is rapidly approaching completion. The walls are all in place and much of the interior steel work is finished. It has been decided to make the building ten stories high, instead of four, but this will not interfere with the opening of the theatre at the time set.

News to Be Welcomed.

The Providence, R. I., *News* calls attention to the theatrical condition in Providence in the following editorial:

The decision of the courts that the big theatrical Trust known as the Syndicate must face the action brought against it will be welcomed by every one familiar with the facts.

For some years this combine of theatrical highwaymen, by methods that would do credit to the crafty and unprincipled Standard Oil trust, has held up local managers and actors alike, and with its grasping hand on their throats has sought to stifle every form of competition and has prostituted dramatic art to its own selfish greed.

Nowhere more than in Providence has the blighting influence of the Syndicate been felt. Local patrons of the theatre have been denied the privilege of seeing some of the best actors on the American stage; and a series of "attractions" scarcely of even second-class character has been foisted upon the public at first-class prices, until popular disgust has reached the boiling point.

Those familiar with the methods of the Theatrical Trust and the utter helplessness of managers dependent upon it for their attractions will not hold Colonel Wendelschaefer responsible; but they will rejoice at the prospect that the New York combine, which amounts to little less than a conspiracy, is likely to be broken on the altar of business decency and law.

The Need of Springfield.

In a résumé of the theatrical season in that city the Springfield *Republican* says:

We want the best, like all the other cities. A year ago we had it and the Court Square Theatre had one of the best seasons in its history. This season we had a large number of good plays but a very large number of bad offerings, and it was hard to tell about a number of them in advance, for your press agent is modest only when ahead of a failure, and called upon to label it as such.

What we are to have next season is hard to even guess at. Springfield, according to the newly announced plans, is henceforth to be a "two-night stand." That means all plays seen at the Court Square Theatre will be there on two consecutive evenings. We evidently are not to have the Shuberts here, as there is no theatre open to them. This is a great pity, not only because the Independent forces, which they represent, control many of the best attractions, but because competition is the life of the stage as well as any other branch of business. And the stage is nothing if not a business proposition nowadays. For a moment "just suppose" the Independents had a fine theatre here, that they kept it spotlessly clean, that the ushers were in uniform, that it had fine smoking and retiring rooms, and that the management was up-to-date in every way. What would be the result? Well, things would be a bit different in some of our present theatres.

Where Will It Stop?

Says the Topeka, Kan., *Journal*:

The Theatrical Trust seems to be undisturbed by any fear of the Government trouble makers. It is about to establish a bank in Chicago. Probably it will soon be owning and operating its own railroads.

A Profitable Move.

The Trust recently ceased directing the Opera House at Holyoke, Mass., and the Shuberts took control of the bookings there. The first attraction sent after the house passed under Independent management was The Earl and the Girl, and this is what the Holyoke *Evening Telegram* said editorially on the subject:

It seemed like the good old theatre days to see Manager Lawler's house packed to the doors last night. We have had no chance to see such a sight in Holyoke for a long time. Manager Lawler has broken away from the high-collared crowd which held him, or tried to, yet gave him nothing to swallow but second-class productions. If the crowd had given him its better things the public might have been appeased, but Holyoke stood the affront from the Theatre Trust as long as it could, then there was nothing for the Opera House to do but break away from the clutches of the monster. Manager Lawler need have no fear that Holyoke theatregoers have not appreciated his position. They have. And they were as pleased over his good fortune in a record house for the season last night as in their own good fortune in being permitted to see the attraction offered.

CANADIAN MANAGERS ORGANIZE.

The Canadian Theatre Managers' Association was organized at a meeting held at the Russell Theatre, Ottawa, on May 29. The officers chosen were: A. J. Small, Toronto, President; W. A. Edwards, Montreal, First Vice-President; D. P. Brannigan, Kingston, Second Vice-President; J. E. Turton, London, Secretary; J. W. Cowan, Toronto, Treasurer; C. A. Payne, Woodstock; P. Gorman, Ottawa; R. H. Bradburn, Peterboro; C. H. Wilson, St. Catharines; A. R. Loudon, Hamilton, and F. H. Briscoe, Chatham, Executive Board. The first act of the association was to appeal to the Minister of Customs for a reduction of the import duty on show printing.

SOTHERN AND MARLOWE'S PLANS.

E. H. Sothern and Julia Marlowe expect to produce three new plays by American dramatists next season. Two are by Eric Mackaye, who wrote Fenris the Wolf and The Canterbury Pilgrims, and the third is by H. W. Boynton, of the *Atlantic Monthly*. In addition to these, they will produce D'Annunzio's Joria, Sudermann's John the Baptist and revive The Sunken Bell. To their Shakespearean repertoire will be added As You Like It, in which Mr. Sothern will alternate Touchstone and Jaques.

NEILSON-TERRY.

Julia Neilson and Fred Terry's success in Dorothy o' the Hall, coupled with their expressed determination to make a tour of America in the near future, gives Walter C. Jordan, of Sanger and Jordan, who are representing Sweely, Shipman and Company, who control the American rights of Dorothy o' the Hall, considerable grounds for believing that he will be able to close negotiations whereby this combination will make their initial American bow in the Major-Koster play.

WEDDING OF BIJOU FERNANDEZ.

On the afternoon of Tuesday, May 29, Bijou Fernandez was married to William Lepper Abingdon. The ceremony at the Calvary Baptist Church was one of the most notable professional events of the kind ever recorded in New York city, a thing not to be wondered at, owing to the artistic reputation and personal popularity of the bride. Mr. Abingdon is an English actor of recognised standing. Abroad he has played in the suport of Beerbohm Tree, Ellen Terry, and Sir Henry Irving, besides having recently appeared here with Charles Richman in the production of Gallops. The Rev. Dr. Charles MacArthur officiated. Amelia Bingham and Louise Galloway attended Miss Fernandez as matrons of honor, and her young cousin, Lorraine Price, was the bridesmaid. Mr. Abingdon's best man was Charles Richman; De Wolf Hopper, Wilton Lackaye, Vincent Serrano, Ernest Lawford, Augustus Barrett and John Brander were ushers. The bride was given away by her step-father, E. E. Price. After the ceremony at the church a reception was tendered to the more intimate friends of the bride and gridegroom at the Hotel Astor, by E. E. Price and his wife, the mother of the bride, familiarly known to the profession as Mrs. E. L. Fernandez. On Saturday, June 2, Mr. and Mrs. Abingdon sailed for England.

An unusual number of people prominent in dramatic, literary and artistic circles were present at the wedding. Among the guests were Mary Shaw, Maud Adams, Lillian Russell, Mrs. De Wolf Hopper, Selina F. Royle, Matilda P. Scott, Helen Tracy, Grace Filkins, Ida Conquest, Alice Fischer, May Robson, Grace George, Elita Proctor Otis, Alice Brown, Mrs. Sol Smith, Elma Smith, Mrs. Edward Abeles, Mrs. Suzanne Westford, Cora Tanner, Isabelle Urquhart, Edith Taliaferro, Chrystal Herne, Grace Spencer, Mrs. Woodend, Edythe Totten, Ada Gilman, Leila E. McBirney, Leslie Bingham, Mrs. Bronson Howard, Mrs. Arnold Daly, Helen Ashley, Clara Bloodgood, Mrs. S. W. Riegel, Adele Ritchie, Mrs. James S. Metcalfe, Maude Granger, Mrs. A. M. Palmer, Sara Palmer, Selina Johnson, Rosa Rand, Mrs. Edwin Arden, Aubrey Boucicault, Henry Woodruff, Franklin Fyles, William Harcourt, J. E. Dodson, Edwin Arden, Signor Perugini, and Marshal P. Wilder. Large delegations were present from the Twelfth Night Club, of which the bride is a member, and from the Lambs' Club, which counts the bridegroom among its number. Numerous and valuable gifts were received from the most famous players and managers, both in this country and in England. During the reception messages of congratulation arrived from H. B. Irving, Lawrence Irving, Ellen Terry, Beerbohm Tree, Mrs. Cecil Raleigh, Henry Miller, Margaret Anglin, and many other friends of the newly married pair. Mrs. Fernandez's present to her daughter was a cottage at Larchmont.

ACTORS' FUND FINANCES.

Below is the itemised report of the Treasurer of the Actors' Fund, which was read at the annual meeting, held a few weeks ago. Last year's report showed the total receipts to be $41,255.48 and the disbursements $41,987.63, showing, when compared with this year's account, a falling off in receipts of $2,653.45, and an increase in expenses of $1,100.90:

RECEIPTS.

Cash balance on hand May 1, 1905		$59,814.01
Membership dues	$4,162.00	
Life membership	600.00	
Money returned	225.17	
Unused appropriations	320.50	
Ten cent stamp tax	9,031.11	
Donations	1,862.51	
Contributions from companies	375.90	
Telephone rebate	21.69	
Sale of autographs	35.00	
Sale of produce	36.25	
Maintenance of Home	5,355.00	
Interest on investment	2,738.60	
Interest on bank accounts	1,595.15	
Bequest of Mrs. Landers	1,000.00	
Income Hoyt estate	475.20	
Benefits	10,768.16	
		38,602.03
		$98,416.04

DISBURSEMENTS.

For relief, burials, medicines, etc.	$23,286.78	
Maintenance of Home	11,645.02	
Salaries	4,859.00	
Rent of office	1,000.00	
Auditing of accounts	100.00	
Printing bill	334.71	
Insurance	1,007.50	
General expenses	855.52	
		$43,088.53
Cash balance on hand May 1, 1906		55,327.51
		$98,416.04

FUNERAL OF HENRIK IBSEN.

With all the honors a nation can pay to its famous dead, the body of Henrik Ibsen was buried on June 1 at Christiania, Norway, in the cemetery attached to the Church of the Holy Trinity. The weather was bad, but the streets were lined with black garbed crowds and the church and churchyard were filled with mourners.

The funeral began with a service in the Church of the Holy Trinity. The mourners included King Haakon, the Cabinet Ministers, the judiciary, the members of the Norwegian Parliament, the members of the Diplomatic Corps and representatives of dramatic, artistic, military and scientific societies. A long eulogistic funeral oration was delivered. A procession was then formed and the body was conveyed to the graveyard, where the flower banked coffin was lowered into the grave, while a band played a funeral dirge.

Performances in Ibsen's honor were given at the National and other theatres in Norway at night.

ENGAGEMENTS.

Seth Cubell Halsey, by Daniel V. Arthur for Digby Bell's company in The Education of Mr. Pipp.

John P. Rogers, formerly of the team of Talbot and Rogers, for Little Jack Horner next season.

By Spitz and Nathanson Amusement Company for Weary Willie Walker: E. E. Perry, Leo J. Doherty, Fred Whitehouse, Burt Spears, Charles Gallagher, E. B. Giles, Edith Randall, Marion Allen, Beatrice Allen, Mabie Herbert, Viola McDonald, May Coomba, Louise Hobbs, May Italia, Marion Warner, Aileen Hopper, and Anna Phillips.

To support May Stewart in As You Like It: Archibald Hotchkiss, Mrs. Jane Sylvester, R. L. Thompson, L. Sawyer, Lou Jackson, and Irene Belknap.

Wallace Irwin, for The Clansman.

Cal Stewart for the role of the "Rube" in Lillian Mortimer's new play, A Man's Broken Promise.

Carl Brehm and Ollie Halford, for the Kathryn Purnell company.

Patty Allison, for the part of Flora Wiggins in The College Widow next season.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, Manhattan Theatre Building, Broadway, New York City.

The Alliance reception held at St. Thomas' Church on May 31 was one of the most successful social entertainments given this season. The programme was in charge of Irene Ochterman, chairman of the Entertainment Committee. Charles T. Catlin delivered the address of welcome, introducing Rev. Dr. James B. Wasson, representing St. Thomas' Church. A piano solo was offered by Ralph Dayton Hausrath, and Rev. Joseph Silverman delivered an address. Vocal numbers were furnished by Madame Clara de Rigaud, Mr. Abercrombie, May Lynch, Alma Morrison, Mary Hawes, and Susanna Ottilia Rappold. Short addresses by Harriette Keyser, Judge Thomas W. Pittman, Edyth Totten, John N. Bogart, Rev. Francis J. Clay Moran, and John Costello.

The Alliance has moved its headquarters to 1431 Broadway, corner of Fortieth Street, rooms 411 and 412.

The regular Thursday tea will be served at the new rooms on Thursday, June 7, by Mrs. J. Alexander Brown. All members and their friends are cordially invited.

PROFESSIONAL WOMAN'S LEAGUE.

An excellent programme was given at the meeting of the Professional Woman's League yesterday afternoon. Florence B. Varian was chairman of the day, and presided most gracefully at the entertainment. The first number was a contralto solo, by Laura Cornaul, which was thoroughly enjoyable. Mrs. King, historian of the Rainy Day Club, read a brief history of Fennimore Cooper and his works, and Mrs. Harry Leighton gave two readings, "When We Were Twenty-one" and "A Baby's Kiss." A basso solo was given in excellent voice by Damon Lyon, and Mary Zimmerman pleased the audience immensely by a soprano solo. Charles T. Catlin, president of the Actors' Church Alliance, read an interesting and valuable paper on Oliver Goldsmith and She Stoops to Conquer.

ALFRED M. NORDEN.

At noon on Wednesday, May 30, the musical composer, Alfred M. Norden, died of apoplexy. He left a widow, Maude Müller-Norden, and one son, Robert. Since he came to America from Vienna, four years ago, Mr. Norden has been well known in musical and theatrical centers as the composer of The English Daisy and several catchy and melodious songs sung at Weber's Music Hall and elsewhere. During the last season he has been actively and successfully engaged in launching his Orchestra Metropole, which he inaugurated about a year ago. The funeral occurred on Friday afternoon at the Park Presbyterian Church, Dr. Anson P. Atterbury officiating. The remains were interred Saturday at Kensico Cemetery.

BERNHARDT AT CONEY.

Sarah Bernhardt visited Coney Island Sunday night. It was her first visit to New York's playground, and the culmination of long cherished plans. Her special train made a record run from Pittsburgh to New York, arriving here early in the afternoon. Madame Bernhardt shot the chutes, rode on the scenic railway, saw a performance of The Great Train Robbery, was photographed at various picturesque points and returned to the city thoroughly charmed with the noise and life of the resort. Next Saturday she is to deliver a lecture on the French drama at Wellesley College.

THE STOCK COMPANIES.

The Brenon Stock company, under the management of Chandos Brenon, hold the Anderson Park Casino, Pascagoula, Miss., for twelve weeks this Summer. The theatre is owned by the Pascagoula Street Railway and Power Company, and is one of the prettiest Summer theatres in the South, faces the Gulf and gets the full benefit of the cool sea breezes at all times. The company is headed by Herbert Brenon and Frankie Mae Kane, who are supported by J. H. Huntley, George B. Connor, Chandos Brenon, Percy Barker, Waldemar Burkhardt, "Pinkie" Murphy, Louise Kay, Dorothy Adams, Helen Downing, Esther Lewis, Daisy Stansbury, and Master Walter Kane.

Bessie Brown Howard joined the Henrietta Crosman company in Chicago to play Mrs. Belmore in Mary, Mary, Quite Contrary, the part originally played by Miriam Nesbitt.

Last week, at the Mohawk Theatre, Schenectady, N. Y., the stock company at present occupying that theatre produced as a curtain-raiser A Lesson in Economy, written by Ralph Kellard, at present playing Beverley Cruger in The Music Master. William E. Bonney is appearing in the piece as the Marquis of Westover, and Ethel Wright is playing the Marchioness. Last week's production marked the first of a series of one-act pieces written by Mr. Kellard and Mr. Bonney to be brought out by this company during their season at this house.

G. Lionel Seybolt has been engaged by Hunter and Bradford for general business with the stock company at Springfield, Mass.

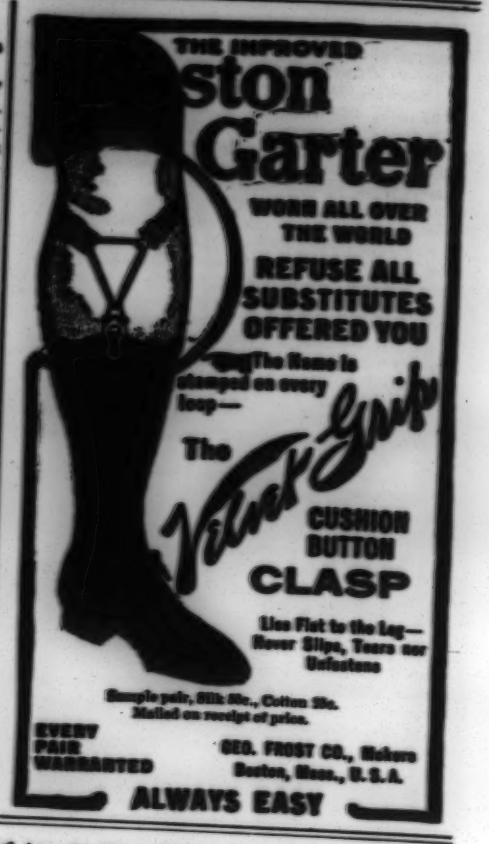
Members of the Bellows Stock company at Denver went on as supernumeraries for Sarah Bernhardt when the French actress appeared at Elitch's on May 24. The stock actors enjoyed the novelty and Madame Bernhardt was delighted at having experienced players as her "extra people." George Boniface said he would always be proud to tell how he supported Bernhardt.

The following have been engaged by the Spitz and Nathanson Amusement Company for the Empire Theatre Stock company, Providence, R. I.: Hallett Thompson, Edwin Curtis, David Walters, Edward Nannery, Ernest F. Robison, Clarence Chase, Willard Dyer, Georgie Pitt, Kitty Cameron, Maude Atkinson, Florence Sunderland, Margaret Lewis, and Kathryn Purnell.

Marion Shirley, who played Madge in In Old Kentucky last season, has been engaged for the stock company at the West End Theatre, New York city.

The roster of Casino Comic Opera company at Rome, Ga., includes Graves and Adde, managers; E. T. Ford, Harry Dale, Charles Lowell, George Merrick, Joe Comes, Gene Post, Joe Alexander, Ed L. Graves, Leo Adde, Haysel Coulter, Lucile De Val, Fanny Graves, Lucy Hays, Bess Coulter, Mabelle Schoolfield, Etta Warren, Vivian Lysle, Edith Sinclair, Louise Dilworth, Mamie

Following is the complete roster of Dick Ferris' company, with which he opened his Summer season of twelve weeks at the Metropolitan Opera House, Minneapolis, Sunday afternoon, June 3: Florence Stone, Dick Ferris, Harrington Reynolds, A. Byron Beasley, Lewis B. Stone, W. H. Murdock, Charles C. Burnham, Leslie Morosco, Charles Balmar, Wilson Hummel, Lelia Shaw, Carrie Clarke Ward, Blanche Douglass, and Rose Curry. Sedley Brown will direct and Fred G. Andrews is business-manager. The opening play is The Great Ruby. His repertoire includes The Sorceress, Dorothy Vernon of Haddon Hall, Joan of Arc, At Piney Ridge, An American Gentleman and other successful plays, which have all been selected for the entire season.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Lies Flat to the Leg—Never Slips, Tears nor Unfastens
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ALWAYS EASY

Helene Carrol has been engaged for leading business and Francis Pierlot for comedy for the Summer at the Casino Park, Nashville, Tenn. Mr. Pierlot is re-engaged for the Marlowe Stock, Chicago, next season.

AT SUMMER PLACES.

Nina, the electric dancer, is spending the Summer at her home, "Maple Farms," Orange, Mass. She has just closed a season with Jack Hoeffler's Stock company and has been re-engaged for the coming season.

Marie Gilman closed with the Cradoc-Neville company at Jackson, Mich., on May 19, and will spend the Summer at her mother's home at Chattanooga, Tenn. She has been re-engaged as leading woman for the Cradoc-Neville company for next season.

Edward P. Sullivan, who was playing the Toymaker in Babes in Toyland at the time of the San Francisco disaster, is now at Portland, Me., for the Summer.

Arthur Nelson has closed his season in The Governor's Pardon, and will spend the Summer at Mt. Clemens, Mich.

Seth Cubell Halsey left for Washington, D. C., last week, where he is visiting his relatives.

William Richards, who has been leading man with Dot Karroll for the past forty weeks, is resting at his farm, "Maple Cottage," Dingman's Ferry, Pa.

M. H. Harriman is spending the Summer at his boyhood home in Warner, N. H.

Charles W. Young writes from the Clementine Baths, Mt. Clemens: "Cass Avenue is getting to be very much like Broadway, only all the professionals here seem to have money. The crowds are coming in fast, and the warm weather is bringing out the ideal features of this place as a health resort. Sam Bernard was mistaken for a river boatman by Eddie Gawley yesterday, and the latter almost became angry because Bernard insisted that he was an actor and not a waterman. Bernard wanders carelessly around clad in antique clothes, a mauve sweater, demolished felt hat and five days' growth of beard, and is almost unrecognizable as he meanders along, studying out the features for his next season's characterization of Hoggenheimer. Junie McCree and Eddie Garvie wafted in together, and McCree has gone to Toledo with the Hagenbeck Circus, of which his brother, Rene McCree, is one of the principal riders. James Sheagreen, of Henry W. Savage's managerial staff, and Al. Lohman, of the Liebler and Company forces, will probably be in New York next week. With kindred spirits they have organized a literary club for the study of great American games. Sam C. Haller, assistant general manager of the Talbot Fire and Flames Show, is taking the baths and sending seventy-three telegrams a day in an attempt to keep up with his work while he is resting. Mr. and Mrs. Earl Brown, of The County Chairman; Irene Prahar, of the Richard Mansfield company; Margaret Nelson, of The Gypsy Girl; Edward F. McBurney, of Hyde and Behman's Brooklyn house; Kitty Donnelly, Maud Harvey, Rosie Washburn, and Mr. and Mrs. H. L. Lane, of The Sambo Girl; Walter Johnson, of the George Florida Minstrels, and Gladys Rogers, of Happy Hooligan, are among the recent additions to the theatrical colony. Charles W. McClintock, the 'boy agent'; Harry Beason, manager of the theatre at Uniontown, Pa.; Lewis Kreig and Fred Kalber, of the Grand Opera House, Brooklyn; W. W. Ely, of the Family Theatre, 125th Street, New York, and 'Teddy' Leary, business-manager of The Tenderfoot, are among the managers and agents who have appeared on deck. I am told that the Four Ellsworths are here. Rod Waggoner has left for Pittsburgh. It is rumored that Junie McCree and Eddie Garvie are to wrestle at catch weights after their fifth bath. This cannot be confirmed. Meanwhile Garvie is training by running to the ball grounds from the Cameron Cottage and back twice a day. He says that a comedian has no business to weigh over 150 pounds. The black bass are biting so hard that Sheagreen, Leary and Garvie are organizing a shooting party to try to get some. None of the anglers here have found it necessary to have their photographs taken with 'prop' fish. The real ones are too plentiful. I feel pity for Percy Plunkett in his fishless and lonesome conditions at Edgartown, Mass. No wonder Frank Keenan decided to refuse to be the only other actor there."

CUES.

Leslie F. Downey, who was a victim of the San Francisco earthquake and lost everything he possessed, is at his home at Lincoln, Ill.

James Edward Leslie, dramatic editor of the Pittsburgh *Dispatch*, gave a dinner to the dramatic critics of Pittsburgh on May 27.

Selwyn and Company, it is said, have been appointed American agents for the plays by Henry Arthur Jones.

Sarah Truax is conducting negotiations with John Cort to star next season under Mr. Cort's management if a satisfactory play can be found.

For Nervous Women

Horsford's Acid Phosphate quiets the the nerves, relieves nausea and headache, and induces refreshing sleep. Best of all tonics for debility and loss of appetite.

A LETTER FROM FRANK A. SMALL.

TRIESTE, AUSTRIA, May 15.

After nine weeks in Italy Buffalo Bill's Wild West entered Austria at Trieste, where three days of record making business was done. The nine weeks in Italy were simply "immense," and a truthful report of the success financially and otherwise would hardly be believed, yet it is safe to say that it will be hard for any other company in 1906 to duplicate in nine successive weeks the business done by Col. Cody's organization. The Italian season was finished with a matinee at Udine, and it looked as if the entire population of the northeastern corner of Italy had come to see us. We had up every seat and every foot of canvas, and could easily accommodate 15,000, and yet we were unable to find room for the crowds.

At dinner Colonel Cody called the "boys at table" to attention, and addressed them as follows:

"I know you will agree with me when I say that it will be hard for us to part from Italy. Her exceeding loveliness, her touching story, her misfortunes, her many heroic struggles, her grand achievements in literature, music and art, all combine to make her the most interesting country in the world. Her snow-capped Alps, beautiful valleys, blue skies, and almost perpetual sunshine remind me forcibly of my own beloved Big Horn Basin in Wyoming, under the shadows of our snow-capped Rockies, and the Basin should be called the Italy of America. The Wild West has traveled and given performances in more countries than any other organization, but it remained for Italy to exceed all foreign countries in the warmth of her welcome to us and the value of her patronage. We still have others to hear from, as we go to six more countries before we return to our own beloved home, but they will have to get a lively move on to beat Italy. Now I propose three cheers for their Majesties, the King and Queen of Italy. (Three times three were given.) Now, boys, three more for the people of Italy!" These also were given with a hurrah that raised the tent several inches.

Every man in the Wild West enjoyed to the fullest extent the tour of Italy, and honestly regreted the necessity for quitting the country. Our season began early and will close late, as we do not expect to finish Europe before November. Col. Cody is in the best of health and spirits, and his shooting from horseback is as good this season as it ever was in his life. Every member of the organization is in fine fettle, and the best of humor prevails in all directions. All will be glad to get home next Fall, but you couldn't get a man to quit now and miss this season's travels, experiences, sights, etc.

The Colonel has been made the object of much personal attention from all the distinguished people of, or living in, Italy. The King presented him with a handsome gold cigarette case bearing the royal monogram and crest in over 300 diamonds. The Duke of Genoa (uncle of the King) gave him a handsome chronometer watch with the ducal crest and monogram in diamonds and rubies. Many other handsome and valuable souvenirs have been presented, and the Colonel will have a most beautiful display when he returns to the States.

FRANK A. SMALL.

IN BROOKLYN THEATRES.

The Summer season of light opera at the Orpheum began June 4. The opening opera was Robin Hood, which was given with an excellent cast, including Harold Blake as Robin Hood, Campbell Donald as Guy Gisburne, Agnes Stone as Dame Durden, and Meta Carson as Annabelle. Others in the company are F. Stanton Heck, Karl Stall, Vivia Brewster, Ethel Houston, W. H. May, and Maurice Hegeman. The chorus is strong and the costumes are attractive. Other operas to follow are The Chimes of Normandy, Fra Diavolo, and The Bohemian Girl. The house was crowded Monday night.

The closing week at the Star will be a notable one. The Bowery Burlesquers are engaged and the programme includes two farces and an attractive olio. Billy Watson, Lizzie Freligh, Ben Jansen, Tell Taylor, Mildred Stroller, Lytell Rooney, and the Farrell Trio are the entertainers.

Corse Payton's Players, still in fine condition after a long and successful season, appear this week in an excellent production of The Pearl of Savoy. Besides the regular company a chorus of twenty voices has been engaged, which helps in large measure to make this one of the notable productions at the Lee Avenue Theatre this year.

SEASIDE AMUSEMENTS.

The bill at Henderson's this week is: The Metropolitan Trio, Henry Evans, the Cravers, Lillian Maynard, Kriesel's animals, Dixie Serenaders, Reid Sisters, Ritter and Foster, McCrea and Poole, Klein, Ott Brothers and Nicholson, Brothers La Maze, and Hills and Wilson.

Manager Grover will begin his regular season at the Brighton Music Hall June 17.

The Knights of Columbus will begin a three days' festival of minstrelsy at Brighton Music Hall, Thursday evening, June 14.

Brighton Beach Park has undergone a wonderful transformation, and to-day it looks like one of the descriptions of Aladdin's Gardens. William A. Brady waved his wand over the tract of sand dunes, and an attractive pleasure ground is the result. Colonel Francl Ferari's Wild Animal Kingdom is one of the attractions, and a feature of the Park is the Pike, which includes many novelties. Fighting the Flames, Ghost Show, Ferari's Monkey Land, and Edisonia, devoted to moving pictures, which include the interesting 'Frisco disaster films. A new bathing pavilion has been erected, and this, with the usual concert on the hotel veranda, makes this section of the island an unrivalled resort.

Dreamland, at the West End, is still drawing crowds, and the many attractions within its gates are doing their share of business. Bostock's Arena is one of the most popular halls on the island, and Mr. Bostock's proof that he still exhibits the famous "Baltimore," man-eating lion, and now that those who denied it are convinced, the popularity of the animal show has wonderfully increased. The End of the World is one of the sensations of the park. The Moki Snake Dancers and the vaudeville stage erected in the center has for the coming week Louise Campbell, prima donna, and La Salle Sisters as special features.

Luna Park is as popular as ever, and Mundy's animal exhibition is one of the important attractions. The realistic train robbery and the lynching of Jim Dalton, outlaw, have drawn more people than ever to Thompson and Dundy's famous resort.

Following the successful engagement of the Black Patti Troubadours at the Manhattan Beach Theatre, which ended last week, Duss and his band appear for a short stay.

VINCENT KIRK.

A CIRCUS' TROUBLES.

McDonald Brothers' Circus was attached in Cleveland, Tenn., May 26. While exhibiting at Charleston, May 24, the circus had trouble with a number of countrymen. At the night performance the ropes holding the center pole were cut and in the melee which followed several people were hurt. One man named Perry was so badly injured that he died the following morning. Several circus attaches were arrested, but when tried before a Justice of the Peace at Charleston were acquitted. When Harry McDonald, one of the proprietors of the circus, came to Cleveland he was arrested and again placed on trial. Mrs. Perry, wife of the dead man, also brought a civil action and served an attachment for $10,000 on the circus.

MATTERS OF FACT.

Professional copies are now out for the song "St Francis," a story of the San Francisco earthquake, published by the Andreas Music Publishing Company, Davenport, Iowa.

The recent organization of chorus singers known as American Chorus Singers' Union Local, No. 15 of the Actors' National Protective Union, is located at Tecumseh Hall, 315 West Forty-second street, where information regarding the Union may be secured.

PROFESSIONAL DOINGS.

Wadsworth Harris and his mother, Mrs. Maria Wadsworth Murray, went to Boston for Memorial Day to decorate the grave of Mr. Harris' stepfather, General Benjamin Be. Murray, at Duxbury Cemetery.

Thomas J. Keogh, who recently underwent an operation for cancer at the German Hospital in Chicago, has entirely recovered, and will open his season at Ramona Park, Grand Rapids, Mich., on June 17.

A production of the Spanish play, Life a Dream, by Calderon de la Barca, will be made at Fort Lee, N. J., on June 30, by the Theatre of Labor, associated with the West Side Agitation Committee of the Socialist party.

My Friend Hogan company, which opened its season on April 18, will play through the Summer, closing on Aug. 14. The roster includes Ivia Holliston, Harry Munroe, H. M. Fletcher, Tillie Franklin, Harry Buckley, Nellie Phillips, Charles Shelby, Hattie Williams, Carry Barry, Marie Arnold, C. W. Chubb, and R. L. Meech.

Thomas F. Hopkins, manager of the Ninth and Arch Streets Museum, Philadelphia, and Anna Bradenburg, daughter of the late C. A. Bradenburg, were married at Philadelphia on June 2 at the residence of Bishop H. S. Hoffman.

Ward Baker, violinist with the Brown-Baker Stock company at Minneapolis, and Anna Cole, of Spring Grove, Ill., were married at Minneapolis on May 28. Mr. Baker is a brother of Lee Baker, one of the managers of the stock company.

Harry Horton, who has been starring in Eben Holden for the past four years, will present a new play by Edward E. Rose, entitled Snug Harbor, next season. Louise Hardenburgh, Mr. Horton's leading woman, will play the leading role in the new drama.

Immediately upon the close of his season at the Grand Opera House in New Orleans, Lester Lonergan, who, the past season, has been operating his own company there, and who had the distinction of being the last lessee of the historic playhouse, traveled through Old Mexico, the guest of Mr. and Mrs. Bernard Shields. In the party were Alice Treat Hunt, Hal Donahue, Roland Sadler, Richard Freearr, and Edward Jaccard. Mr. Lonergan, who is a member of the American Dramatists Club, made a strenuous effort to locate play pirates while there, and sent a report of his investigation to the secretary of the club.

Peter Geddes Grant and Mrs. Ethel Watts Mumford, the playwright, author and artist, were married at the home of Mrs. Mumford's mother, in New York City, on June 2.

Frederick S. Cunningham, manager of the Colonial Theatre, Peekskill, N. Y., is one of the beneficiaries under the will of the late James D. Sherwood.

Claire Grenville, who has been visiting relatives in San Francisco since the earthquake, will return to New York this week to prepare for next season's work. Last season she was featured in the title part in The Beauty Doctor.

Roselle Knott has had such a prosperous season since her opening on Aug. 28 last in When Knighthood Was in Flower, which was scheduled to close on June 30, that it has been decided to extend her season to Aug. 11, during which time she will tour the Maritime Provinces.

Morgan Dowling, who has been prominently identified with the management of various theatrical and Summer amusement enterprises in and about New Orleans, is in New York and intends to make his future here. Mr. Dowling is highly recommended by every interest with which he has been associated.

The Embarrassment of Riches closed its season Saturday night. Most of the actors will be retained for next season, when the play will be sent on the road.

Lightning set fire to Chase's Theatre, Washington, during a severe electrical storm on May 30. The switchboard was burned out and about $500 worth of property destroyed.

Mrs. Leslie Carter began a three weeks' supplementary season yesterday, during which she will play in Providence, Fitchburg, Worcester, Holyoke, North Adams, Great Barrington, Troy, Cohoes, and Albany. Zaza alone will be offered, as it is impracticable to transport the massive Adrea production.

Virginia Glyndon, who is to play the principal role in a second Vanderbilt Cup company next season, is preparing the imitations she will give in the part played by Elsie Janis. Miss Glyndon will represent the same players who are imitated by Miss Janis.

Manager J. C. Mishler and Mrs. Mishler are spending the Summer in Mt. Clemens. Mr. Mishler has just finished one of the best seasons of his career and expects to return to Altoona, Pa., when the season opens.

Told in the Hills, by Mara E. Ryan and MacPherson Turnbull, is to be produced in Chicago on June 24 at Powers' Theatre. Mrs. De Mille, through whose agency the play was placed, is going to Chicago in order to be present on the opening night. Her son, Cecil De Mille, now playing in The Prince Chap, will also be in Chicago. Edwin Arden is the star of the new play. Other important roles will be interpreted by Bruce MacRae, Louise Galloway, and Edward Ellis.

Effie Hext is playing the leading business with the Moore Stock co. at the Cook Opera House, Rochester, N. Y.

BOOKS AND MAGAZINES.

STAND PAT; OR, POKER STORIES FROM THE MISSISSIPPI. By David A. Curtis. Published by L. C. Page and Company, Boston.

This volume is composed mainly of the poker stories that enjoyed such popularity when they were originally published in the Sunday Sun. "That and more will be found in this book," says the author in his introductory note; so to speak, the "and more" is quite as fascinating as the "that." Certainly no more picturesque and convincing set of gaming yarns have ever been presented to the public, and surely theatrical people should be most appreciative readers of the accounts. Stumpy is the hero of the hour for every man who reads the narrative of his adventures. Henry Roth has drawn a series of capital illustrations which serve admirably to heighten the effect of the text.

The Theatre Magazine has a timely article on San Francisco. There is an interview with Charles Klein, and another article describes the personality of Florence Roberts. Edward Gordon Craig, son of Ellen Terry, discusses art in the theatre of the future, and W. A. Lewis writes of Frank Mayo. There is a picturesque account of Sweet Anne Oldfield, and a description of Richard Strauss' opera, Salome. There is an account of Ellen Terry's golden jubilee, with the usual departments. The pictures include a colored portrait of Sarah Bernhardt on the cover, and a full page half-tone plate showing Eleanor Robson in The Girl Who Has Everything. The other pictures are of Mrs. Fiske in Dolce, Amelia Bingham in Joan of Arc, William J. Kelly, Joseph Cawthorne, Nella Bergen, and Jeannette Lowrie in Sousa's new opera, The Free Lance; Francis Wilson in The Mountain Climber and The Little Father of the Wilderness; Edith Wynne Mathewson, May Blaney, Annie Irish, Adele Ritchie and Ada Lewis, together with the principal scenes from The Social Whirl, Dorothy Grimston, Eda Bruna, Helen Hale, Flora Bowley, Maud Adams as Peter Pan, Ida Conquest, Robert Loraine and others.

AMATEUR NOTES.

Members of the Dramatic Order Knights of Khorassan, affiliated to the Knights of Pythias, gave their annual entertainment at Albaugh's Theatre, Baltimore, on the evening of May 29. The performance included five scenes from Damon and Pythias and several vaudeville acts. George Macumber, who appeared as Damon, was also stage director. William F. Broening appeared as Pythias, George W. McGill was Dionysius, and Benjamin H. McKindless was Procles. Molly Brady, formerly of the Fawcett company at the Lyceum, made a charming Calanthe. A novelty ballet closed the entertainment.

The Carwell Institute Dramatic Club, of Washington, D. C., presented Alabama, at the New National Theatre, on Monday evening, June 4. Robert Hickman directed the performance, which was enthusiastically applauded by a crowded house.

On the evening of May 29 the Transfiguration Holy Name Society, assisted by the women of the parish, presented the farce, A Glimpse of Paradise, at McCaddin Hall, Brooklyn. The players who acquitted themselves most creditably were William F. Roantree, Anthony J. Fugazy, Charles A. Gorman, William S. Ratigan, L. Harry Bracken, May S. Reed, and Anna C. Doughtery.

The pupils of Erasmus Hall High School of Brooklyn, N. Y., produced Nathan Hale in a creditable manner at the Majestic Theatre on the evening of June 1. Harold Otis Skinner appeared as Nathan Hale, William Carlisle as Guy Fitzroy, Stephen Pyle as Colonel Knowlton, Wallace Jones as Captain Adams, Harry Smith as Cunningham, Frank Meleney as Lebanon, Irving Chapman as Tom Adams, G. Wisner Boyle as William Hull, Charles Kingsley as the Jefferson Boy, John Resmen as Young Talbot, Henry Dixon as the Sentinel, Burney Jackson, Edward Coombs and Bertram Kloster were soldiers. Marguerite Connor as Alice Adams was the hit of the evening and was heartily applauded.

COMPANIES CLOSING.

Rose Melville, at Pittsburgh, Pa., on June 9.

The Old Clothes Man, at Milwaukee, Wis., on June 16.

The Governor's Pardon, at Buffalo, on May 26.

Alberta Gallatin closed a long and prosperous season in Cousin Kate at Racine, Wis., June 4. She opened under the management of Sweely, Shipman and Company at Wilmington, Del., on Sept. 18.

Virginia Drew Trescott, who has been playing in When Knighthood Was in Flower, under the management of Joseph Shipman, closes her season June 9 at Milwaukee.

Castle-Powers Stock company, Western, at Scottsburg, Ind., on June 2.

OBITUARY.

Mrs. Jennie V. Sweatnam, wife of Willis P. Sweatnam, died at her apartments in the Hotel Belleclaire, New York city, on May 31, of pneumonia. She was fifty-four years old, and was born at Williamsport, Pa., a daughter of Judge Appolis Woodward. She never appeared on the stage, but was well known to the profession. She was maried to Mr. Sweatnam on June 1, 1869. They had no children.

Mrs. Margaret M. Brennan, mother of Chauncey Olcott, died at her home in Buffalo, N. Y., on May 28. She was sixty-seven years old. Mr. Olcott closed his season in the middle of his Brooklyn engagement and hastened to Buffalo, to be with his mother when she died. The funeral was held Thursday afternoon from Holy Angels' Church, Buffalo, and interment was at Holy Cross Cemetery.

Young Pentland, father of Frank Worthing, is dead at his home in Edinburgh, Scotland. Mr. Worthing, who is playing in London with Mrs. Patrick Campbell, attended the funeral.

Charles Howard Sheck, a well-known amateur magician, of Brooklyn, N. Y., died on May 28. He never appeared on the professional stage, but was a member of the Society of American Magicians.

Mrs. Mary Pollard, mother of James E. Pollard, died in Chicago on May 23, and was buried the following Saturday in Mount Olivet Cemetery, that city.

Married.

ABINGTON—FERNANDEZ.—William Lepper Abington and Bijou Fernandez, at Calvary Baptist Church, New York city, on May 29.

BAKER—COLE.—Ward Baker and Anna Cole, at Milwaukee, on May 28.

GRANT—MUMFORD.—Peter Geddes Grant and Mrs. Ethel Watts Mumford, at New York city, on June 2.

HOPKINS—BRADENBURG.—Thomas F. Hopkins and Anna Brndenburg, at Philadelphia, Pa., on June 2.

LAURENCE—DAVIS.—Gerald Laurence and Fay Davis, at Boston, Mass.

MURRAY—HAMILTON.—Charles Murray and Nellie Mae Hamilton, at Muncie, Ind., on May 28.

Died.

BRENNAN.—Mrs. Margaret M. Brennan, at Buffalo, N. Y., on May 28. Aged 67 years.

EDESON.—Mrs. Robert Edeson (Ellen Burg), at New York city, on May 30.

NORDEN.—Alfred M. Norden, at New York city on May 30, of apoplexy. Aged 33 years.

SWEATNAM.—Mrs. Jennie Sweatnam, at New York city, on May 31, of pneumonia. Aged 54 years.

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NEW YORK THEATRES.

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THIS WEEK'S ATTRACTIONS.

Pastor's.

The Mimic Four in The Day After, Tom and Edith Almond, Selbini and Grovini, M. E. Nibbe and Marie Bordeaux, the Holdsworths, Weston Sisters, Annie Chandler, Flatow and Dunn, Colonel Magnus Schults' dogs, Barnes and Stockwell, Elmer Jerome, and Fred Cosgrove.

Keith's Union Square.

The Brothers and Sisters Ford, Ed F. Reynard, Walter C. Kelly, Melani Trio, Snyder and Buckley, Mlle. Chester and her statue dog, Smirl and Kessner, Wills and Hassan, Diamond and Smith, the Tanakas, Salmon and Chester, Henry and Francis, and Chris Smith and the Two Johnsons.

Proctor's Twenty-third Street.

Henry Lee, Lasky-Rolfe Quintette, the Five Lecussons, Smith and Campbell, Paul Barnes, Ruth Allen and company, and Bertina and Brockway.

Hammerstein's Victoria.

The roof season opens this week with Lalla Selbini, Cliff Berzac's Circus, Rice and Prevost, Selma Braatz, Captain Woodward's seals, Abbie Mitchell and her Memphis Students, Four Bard Brothers, Green and Werner, Collins and Hart, the Kitabanza Camille Trio, and the Three Constantine Sisters.

Colonial.

Vesta Tilley (farewell engagement), Walter Jones and Mabel Hite, Ralph Johnstone, Dave Genaro and Ray Bailey, Charles A. Mason, Lew Kelly and company, in The Onion Trust; Edna Luby, Ferry Corwey, Manello-Marnitz Troupe, and the Three Roses.

Alhambra.

The Marvelous Fays, Delight Barsch and the Broomstick Witches, Lasky Rolfe and company's Black Hussars, Barnold's dogs and cats, Sidney Grant, Raymond and Caverly, Aurie Dagwell, and Couture and Gillette.

Hurtig and Seamon's.

Roland West and company, Bobby Gaylor and company, Al. H. Weston and company, Princess Chinquilla and company, Rennier and Gaudier, Tom Moore, and Hill and Hill.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Claude Gillingwater, after a successful season in Mlle. Modiste, made his reappearance in vaudeville last week, heading the bill. Mr. Gillingwater presented a new sketch called A Strenuous Proposal, written by himself. It concerns a girl who has promised to marry a young man who had gone to the Klondike to make his fortune. She has grown tired of waiting for him and has almost made up her mind to marry a rich man to save herself and her mother from being turned out of their home. The youth in question arrives home unexpectedly, puts on a make-up so as to resemble his rival, and succeeds in so thoroughly disgusting his fiancé that she refuses to marry him. The other man turns up, but is run out of the house by the police, when the youth, who has really made a fortune, stands in the usual place to receive the embraces of his sweetheart and the congratulations of his sister, who has helped in the little deception. The sketch is intended for laughing purposes only, and it succeeded admirably, owing to the good work done by Mr. Gillingwater. Carlyn Streiltz, though rather crude, showed signs of talent as the energetic sister, and Edith Hinkle was satisfactory as the much worried fiancé and Richard Clarke was excellent as a butler. Emma Carus sang "Rosebud, Good-bye," "Good Advice," "Why Don't You Try?" "Daisy Dooley," and "On the Pier at Dreamland." They are all good songs as Miss Carus sings them. Charlie Case's monologue was almost entirely new, and though he talked about his father and "Hank," he put them through some new adventures that are vastly amusing. Brockman, Mack and Belmont have a lively skit in The Count on Mother's Account, and the Misses Delmore in their new offering do some dainty singing and dancing. Flood Brothers and company do a lot of good knockabout work. The Eight Bedouin Arabs, Niblo and Reilly, Willie and Edith Hart, Morton and Diamond, Harry Evans, a boy soprano, billed as a protege of John D. Rockefeller, and Francis Wood, hoop roller, were also in the bill.

PASTOR'S.—Louise Montrose and her Auto Girls were seen for the first time here, heading a pleasing programme. Miss Montrose is a bright, lively young woman with an abundance of ginger, and she has managed to infuse some of it into her assistants, who work with unusual snap. They opened with "An Automobile Honeymoon," in auto costumes, which were discarded at the end of the song, the four girls appearing in male evening dress, singing "Why Don't You Try?" with Miss Montrose as the central figure. The star then had the stage to herself for a few minutes, during which she danced after the manner of Dutch, Irish and colored comedians, with much success. The act closed with the song, "Cheyenne," done in cowboy and cowgirl costumes. Miss Montrose let her hair down and shook her curls very vigorously in an energetic dance. The act as a whole made a favorable impression and will be especially good for Summer parks. Arthur, Mildred and Stella Boylan presented Jack and Jill, and again met with approval, though the children are growing rapidly and will soon be out of the "infant phenomenon" class. The turn is pretty and makes an especial appeal to mothers and youngsters. The Lovitts scored in their comedy acrobatic specialty. Orietta and Taylor were amusing in Looking for Miss Fortune, and John Le Clair made very few misses in his juggling feats. Charles H. Duncan, rotund and jolly looking, had a string of songs that made hits, and was frequently encored. The Evans Trio did a little of everything, Mrs. Evans being especially good in impersonating a child. Others in the bill were Gordon Brothers, the Bowery Quartette (Foster, Oldham, Coteral and Wolf), Carl Brehmer, and Buck Dawson.

ALHAMBRA.—Vesta Tilley is now "Harlem's Idol" as well as "London's Idol," for she carried everything before her here last week, when she was seen for the first time in the upper section of the city. The business at both matinee and evening performances was little short of phenomenal, and the little woman, who is paid by the minute, has every reason to be proud of her wonderful record as a drawing card. She was tendered an ovation at every performance, and in the afternoons, when the women were in the majority, she was given to understand that she had been firmly enshrined in the hearts of feminine Harlem along with Adelaide Keim, Beatrice Morgan and other clever women who have endeared themselves to the "flat-dwellers." Wilfred Clarke, assisted by Theo Carew, Eleanor De Mott, and Archie Gillies, scored a tremendous laughing success in What Will Happen Next? The Village Choir, with a repertoire of old and new songs, were a delightful feature of the bill. Selma Braatz, daintiest and cleverest of female jugglers, was watched with intense interest and heartily applauded after every trick. She is a wonder in her way and has already gained great popularity. Abie Mitchell and company were seen for the first time in Harlem and sang songs that demanded encores. Miss Mitchell enjoyed the luxury of a special conductor in the person of Will H. Dickson. The Eight Allisons in a marvelous acrobatic specialty, and Hoey and Lee, with their quaint parodies, won immediate favor, while Foster and his intelligent dog, "Wise Mike," and Spaulding, "the man with the cuff," also came in for a fair share of approbation.

HURTIG AND SEAMON'S.—William F. Hawtrey was seen for the first time in vaudeville in a sketch called The Handsome Cabman by Brandon Hurst. Mr. Hawtrey had the role of a dignified lawyer, who being out for a spree is forced to drive a cab about the city as the result of a foolish bet or something of that sort. He picks up his wife as a passenger and sees her do things that alarm him, until he finds out that the man in the case is her brother. The theft of a diamond necklace is also involved in the plot, which is old-fashioned and contains few surprises. The sketch was made passably interesting by the acting of Mr. Hawtrey and May Tally. John Robertson assisted them. Catherine Hayes and Sabel Johnson, two extremely large, good-looking and finely-dressed women, put on a new act called A Dream of Baby Days. They chat and sing solos and duets and then have another chat, during which they decide to go to sleep and dream of their childhood. At this point a moving picture is shown in which the two women, dressed as children, are seen playing with a crowd of tots. There is a long chase, and when the picture stops the Misses Hayes and Johnson come out in one, in the Buster Brown and baby girl costumes, shown in the picture, and wind up with a song and dance. The idea is excellent and if the dialogue in the beginning is chopped out completely the turn should be a hit anywhere. Other well-known entertainers in the programme were Ray Cox, Sylvan and O'Neal, the Jack Wilson Trio, Theo Julian, Morton, Temple and Morton, and Chris Smith and the Two Johnsons.

PROCTOR'S TWENTY-THIRD STREET.—Will M. Cressy and Blanche Dayne in Town Hall Tonight, and Louis Simon, Grace Gardner and company in the ever-welcome sketch, The New Coachman, shared the laughing honors, both acts winning smiles and guffaws by the dozen, even on the warmest afternoons. The principal novelty was the first New York presentation of Daisyland, Ned Wayburn's latest offering. The little company was headed by Dolly Jardon, who was assisted by eight girls. There were four scenes and four songs, each of which was preceded by a little prologue spoken by Miss Jardon, who acquitted herself well, both as speaker and singer. The first song is called "Rio Grande," by Madden and Schwarz; the second, "Pocahontas," by Gus Edwards; the third, "My Little Lady of Japan," by Jerome and Schwarz, and the fourth, "Daisyland," by Smith and Langstaff. The scenery and costumes were appropriate for each song, the setting for the last being especially attractive. The offering is pretentious and satisfactory and adds another good-sized feather to Mr. Wayburn's already well filled cap. The Elite Musical Four played well, but their selections are a trifle out of date. Winona Winters was captivating in her imitations and scored strongly with her ventriloquism. She is no longer the airy, fairy child of a few seasons ago, but is developing into a plump young woman with curves. The Camille Trio in a very funny bar act; Sharp Brothers, clever dancers, and the Alpha Trio, hoopists, rounded out the programme.

PROCTOR'S FIFTY-EIGHTH STREET.—Walter Jones and Mabel Hite were seen in their melange, in which Miss Hite shows to much greater advantage than does Mr. Jones. Ye Colonial Septette scored once more in their charming musical offering, and Miss Norton and Paul Nicholson were favorites from the start in The Ladies' Tailor. Cliffe Berzac's Circus finished a second hilarious week, and the trick donkey caused many spectators to approach convulsions. Charles Leonard Fletcher put on a sketch called A Breeze from the West, written by Harry Jackson. The piece is in two scenes, one showing the deck of a steamer and the other the sea during a storm, with the principal characters clinging to a boat. The plot concerns Colonel Breeze from the West, who is so enamored of a widow that he follows her to Europe and pesters her with his attentions on the steamer. The boat founders in a storm, the colonel saves the widow, and it is to be presumed they live happily ever after, as they are sighted by a passing steamer as the curtain falls. The sketch was poorly played and the audience welcomed the appearance of Smith and Campbell, who followed it. Mr. Fletcher was assisted by Ray Purcell, Joseph Merrick, William Stanford, Albert Linde, and Lewis Sargent. Will Weston gave good imitations of Joe Welch, George M. Cohan, Cliff Gordon, and Bert Williams, and Bertina and Brockway and the Majestic Trio did good work. The house closed for the season on Sunday evening.

HAMMERSTEIN'S VICTORIA.—The Empire City Quartette, who have made hits at this house on many occasions, were given the headline position last week, and proved that they deserved the distinction by winning numerous encores. Hope Booth and company hit the fancy of the patrons to a dot in The Little Blonde Lady. Trixie Frigauza made her debut in vaudeville, and her well chosen songs were agreeably and cleverly sung. Ryan and Richfield in Mag Haggerty's Reception again scored as few performers do in vaudeville. Other good acts were by Eddie Leonard and company, Horace Goldin (second week), Mr. and Mrs. Jimmie Barry, the Three Mitchells, and the Ellis-Nowlin Trio. The roof-garden season opened here last evening. Daily matinees will be given in the theatre during the Summer.

COLONIAL.—Lillian Russell made her final appearances in vaudeville last week and drew large audiences in spite of the hot weather. James J. Corbett helped to fill the house, appearing in A Thief in the Night, assisted by Helen Lackaye. Dan Burke and his School Girls proved most agreeable and entertaining, and their songs and dances were encored. Other good turns were by Sidney Grant, the Kitabanza Japanese Troupe, Spook Minstrels, Lillian Tyce and Irene Jermon, the Farrell-Taylor Trio, and La Vean and Cross.

HIPPODROME.—The season at this house closed on Saturday night and the big auditorium was crowded with people who were anxious to get the last glimpses of the wonderful entertainment presented by Thompson and Dundy. The efforts of Marcelline, the Four Rianos, the Five Lecussons, Nathalina Rossi, the Bonhair-Gregory Troupe, the Manello-Marnitz Troupe, the Borsinis, and the Flying Meteors were warmly applauded. The Hippodrome will reopen early in the Fall with A Society Circus, which will be kept on until the new production is ready.

The Burlesque Houses.

DEWEY.—Clark's Runaway Girls, with Susie Goodwin, Bert Wiggin, Berg Sisters, the Bowery Newsboys' Quintette and others, closed the season at this house on Saturday evening.

GOTHAM.—The Bowery Burlesquers played a return engagement last week to good business, giving a satisfactory performance. This week, Moonlight Maids.

LONDON.—The season ended here on Saturday with the Broadway Gaiety Girls, including John Webber, Mario and Aldo, and Crowley and Foley.

MINER'S BOWERY.—The Bohemian Burlesquers' company was the final attraction of the season here. Ali, Hunter and Ali, Ida Nicola, and the Orpheum Trio made hits.

MINER'S EIGHTH AVENUE.—Miner's Americans brought a profitable season to a close on Saturday night.

AERONAUT HAS THRILLING RIDE.

Joseph Warschter, a German aeronaut, who was engaged by Thompson and Dundy to make an ascension from Luna Park, Coney Island, on Decoration Day, had an experience that he will remember as long as he lives. There were 350,000 people at Coney Island on Decoration Day, and when the aeronaut ascended he was greeted with a mighty cheer. He had discarded the basket, ballast and life preserver, and was seated on a wooden ring suspended from the balloon. The wind was blowing at the rate of twenty-five miles an hour, and the balloon was soon going toward Rockaway Beach at a very rapid rate. Warschter became alarmed, released some of the gas, and this action brought the balloon down suddenly into the waters of Jamaica Bay. It was swept along the surface of the water, and the aeronaut became unconscious. The balloon was caught by some fishermen, who ripped it with their knives and brought the half-drowned balloonist ashore, where he was revived with stimulants. He was brought back to Luna Park in the evening and paraded on the back of an elephant, to the evident relief and delight of the immense throng, most of whom had given him up for dead.

DRUMMER GIRL TO THE RESCUE.

Ethel McDonough came to the rescue of her fellow performers at the Bijou Theatre, Birmingham, Ala., in a way that they will remember with feelings of gratitude for a long time to come. It appears that the regular orchestra of the theatre had gone to Tuscaloosa for some reason, and a "scratch" band had been put in. There was no time for rehearsal, and the orchestra got everything hopelessly muddled. Miss McDonough struggled through her drum specialty, and then in order that the rest of the performers might have the benefit of her services, she stepped into the leader's chair and conducted the wabbly musicians so well that the performance took a fresh start and was carried out successfully. When the Three Keatons came on Miss McDonough realized that the handling of the drums and effects was the most important thing, so she took the drummer's chair and helped the Keatons with all the tricks known to the drummer's trade in a most effective way. Toward the finish of the act Myra Keaton took up the leader's baton, and between her and Miss McDonough not a cue was missed, and Joe and Buster concluded their turn with music that was entirely satisfactory.

OFF FOR SOUTH AFRICA.

Phil and Nettie Peters will sail to-morrow on the *Baltic*, of the American Line, and on their arrival in Europe will immediately embark for South Africa, where they are booked to open an engagement at the new Empire Theatre, Johannesburg, July 16. They will play four weeks in Johannesburg and four weeks in Cape Town, and will finish their engagement on Aug. 26. The work of Mr. and Mrs. Peters attracted the attention of the agent of the Messrs. Hyman, who manage the South African theatres, and he made them such a liberal offer that they could not refuse it. They have been well liked in vaudeville for many years, and last season scored an exceptional success in the musical comedy, His Highness the Bey, Mr. Peters winning golden opinions in the title-role. They will probably play in London before their return to the United States.

A CHANGE OF FRONT.

The Fifth Avenue Theatre, that closed for the season on Sunday evening, and which when it reopens in the Fall will be called Keith and Proctor's Fifth Avenue Theatre, will undergo a complete renovation during the Summer. A notable change will be the doing away with the present main entrance, which occupies a space about thirty-five feet wide on Broadway, near Twenty-eighth Street. This space will be converted into a store, which will command a very high rent and thus materially reduce the expense of running the house. Patrons will enter by the door on Twenty-eighth Street, and the already fine lobby will be made even more attractive than before by improvements for which plans are now being drawn.

MAGGIE CLINE INJURED.

Maggie Cline, who is spending the Summer at her home in Red Bank, N. J., was seriously injured on Thursday evening last while taking a drive on the main thoroughfare of the village. An automobile was coming along at a swift pace behind Miss Cline's carriage, when the chauffeur lost control of the steering apparatus and the machine crashed into the back of the singer's vehicle, which was demolished. "The Irish Queen" was thrown to the ground, but was quickly removed to her home, where her physician discovered that two of her ribs had been fractured and that she had sustained other injuries that will necessitate her remaining in bed for some time.

NEW RESORT IN THE BRONX.

Melville and Schultheiser are promoting a scheme to give the people of the Bronx an amusement park on a large scale. A tract of about twenty-one acres of land in West Farms, and extending along the Bronx River, will be leased and over a million dollars will be spent in carrying out the project. The lease will be for twenty-one years, at $70,000 a year. According to a report the New York, New Haven and Hartford Railroad is interested in the project, and will run special trains to the property over its Harlem branch. No liquor is to be sold or allowed on the premises. If the deal goes through the park will be opened next season.

WAGES DURING VACATION.

The employes of the Hippodrome, that closed on Saturday evening, are rejoicing over a most unusual and very welcome announcement made by Thompson and Dundy. It is to the effect that every employe who has been re-engaged for next season will receive full pay for the first two weeks of his vacation and half-pay for the rest of the time until the house reopens in the Fall. The payroll of the Hippodrome is a very long one, and the carrying out of this generous scheme will cost the managers about $50,000.

ROBERT L. DAILEY.

Photo Bangs, San Francisco, Cal.

Robert L. Dailey, whose picture appears above, is a comedian of wide experience and much talent. He has been before the public for many years as an entertainer and has won praise for his work in various roles. For the past two seasons, in association with Bert Leslie, Mr. Dailey has been playing in vaudeville in a skit called Going Abroad, in which they have been uniformly successful in all sections of the United States. Mr. Leslie and Dailey will not play together next season, Mr. Dailey having decided to branch out on his own account. He may become a vaudeville star, and with this end in view has purchased a new sketch from Will M. Cressy, who has followed the lines laid down by Mr. Dailey in such a way that the latter's ability as a comedian will have full scope. For this act Mr. Dailey has been offered excellent bookings, but he has not decided just what he will do, as he is in receipt of many fine offers from managers of legitimate attractions, and will follow whatever plan seems most advantageous to himself.

THE VAUDEVILLE SITUATION.

The merger of the Keith and Proctor interests has been the one topic discussed by people interested in vaudeville during the past week. Many interesting developments have occurred during the past few days that will interest performers and managers throughout the country.

It appears that strong efforts were made to induce Percy Williams and Oscar Hammerstein to join the merger, but both managers yesterday told a MIRROR representative that they will continue to do business as they have heretofore, but on a larger scale.

Mr. Williams was interviewed in William Morris' office and said, among other things: "In the first place, I wish to state emphatically that I am not engaged in any sort of a fight with anybody. I am a great lover of peace, and try to conduct my business in my own way. I have taken a five years' lease of the Empire Theatre in Boston, and intend to give there, beginning in the Fall, the same sort of entertainments that I have been offering in New York and Brooklyn. I shall make a number of improvements in the house, and hope to secure my share of the patronage of the Boston people by giving them the best the vaudeville market affords." Mr. Williams was in a very tranquil mood and seemed to be entirely undisturbed by the present condition of affairs.

William Hammerstein, speaking for his father, said: "Yes, it is true that we have secured a house in Philadelphia, which will be booked through William Morris. The rumor that the New York Theatre, that was built by my father, may be turned into a vaudeville house next season has had no influence in determining our position, which will continue to be independent, and we intend giving the same big bills that have attracted the public in the past."

William Morris was as placid as usual in speaking of the state of affairs in the vaudeville world. "It would not make any difference to me," said Mr. Morris, "if every manager in the country joined the combination. I would sooner be in business for myself at $12 a week than work for anybody else for $500. If things should come to such a pass that I could not make a living in the agency business, why, I could go at something else, but I have been my own boss so long that it would go against the grain for me to become a clerk again, no matter at what salary, and I may say that I have had some very tempting offers. Within a few days the lines will be distinctly drawn, and then we can go ahead. My business is to look after the interests of my clients, and whichever way the cat jumps I will be here to book for managers and artists that wish to make use of my services."

Several meetings were held last week in Klaw and Erlanger's office. Among those who attended were A. L. Erlanger, Morris Meyerfeld, Martin Beck, C. E. Kohl, of Kohl and Castle; F. F. Proctor and E. F. Albee, representing B. F. Keith. Business of great importance was discussed, and all of the men visited the New York Theatre and examined the house thoroughly. The results of the conference have been kept secret, but it is said that serious consideration was given to the idea of making the New York a vaudeville house. It is directly across the square from Hammerstein's, which has been a veritable gold mine for several years.

It is said that the Western managers, including Meyerfeld and Kohl and Castle, have not as yet signed the agreement that will bring their houses under the control of the merger. The plan, as far as information can be obtained, is to pool all the interests and then issue stock in proportion to the earning power of the various houses. The Western people, it is said, cannot see their way clear to joining in this arrangement, and at last accounts they were holding off from a final agreement.

CHICOT'S WEEKLY APPEARS.

The first issue of *Chicot's Weekly*, a new paper to be devoted to vaudeville, came out on Saturday. Its editor is Epes W. Sargent, who for several years has been writing of vaudeville in various publications over the pen name of Chicot. The first number of Mr. Sargent's paper consists of sixteen pages of readable and interesting news matter and editorial comment. The advertising columns make a good showing and the press work is well done. The paper sells for ten cents and is published by the Chicot Publishing Company, Knickerbocker Theatre Building, New York.

ROLLER SKATING AT THE GARDEN.

Madison Square Garden, the scene of many events, has been transformed into a roller skating rink for the Summer, and for many weeks to come the monotonous whirr of the little wheels will bring joy to the hearts of the devotees of the sport. The opening occurred on Thursday evening, and the immense building was crowded with enthusiasts, who skated as though their lives depended upon it. The season was inaugurated with a series of races that were won by W. Cohen, W. Barker, and T. Hayward.

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Shealy's, Newport.
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Bathenay's, Lowell.
Bathenay's, Boston.
Bijou, Lincoln, Neb.
Bijou, Beloit, Wis.
Gennett's, Richmond, Ind.
Grand Op. Hse., Decatur, Ill.
New Savoy, Hamilton, Ont.
Electric Park, Toledo.
Electric Park, Detroit.
Electric Park, Cleveland.
Chester Park, Cincinnati.
Olympia Park, Newark, O.
West Side Park, Muncie, Ind.
Wilmer and Vincent, Utica.
Wilmer and Vincent, Reading.
Wilmer and Vincent, Allentown.
Weber and Rush, Binghamton.
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I. C. Mishler, Altoona, Pa.
I. C. Mishler, Jonestown, Pa.
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Greene's O. H., Cedar Rapids, Ia.
Godfrey's, Grand Rapids, Mich.
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Cook's Fair, Evansville.
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Dominion, Winnipeg	May 28	Hopkins Park, Memphis	July 15
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Keith's New Theatre	Philadelphia, Pa.	Shea's Theatre	Toronto, Can.
Keith's Prospect Theatre	Cleveland, O.	Cook Opera House	Rochester, N. Y.
Keith's Theatre	Columbus, O.	Temple Theatre	Detroit, Mich.
Keith's New Theatre	Portland, Me.	S. Z. Poli's Theatre	Worcester, Mass.
Keith's New Theatre	Manchester, N. H.	S. Z. Poli's Theatre	Springfield, Mass.
Keith's New Theatre	Lowell, Mass.	S. Z. Poli's Theatre	Hartford, Conn.
Keith's Royal Princess Theatre	London, England	S. Z. Poli's Theatre	New Haven, Conn.
Keith & Proctor's Union Square Theatre,		S. Z. Poli's Theatre	Bridgeport, Conn.
	New York City	S. Z. Poli's Theatre	Waterbury, Conn.
Keith & Proctor's 23d St. Theatre	New York City	S. Z. Poli's Theatre	Wilkesbarre, Pa.
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Keith & Proctor's 58th St. Theatre	New York City	Colonial Theatre	Fall River, Mass.
Keith & Proctor's 125th St. Theatre	New York City	Empire Theatre	Lawrence, Mass.
Keith & Proctor's Theatre	Jersey City, N. J.	Empire Theatre	Paterson, N. J.
F. F. Proctor's Theatre	Newark, N. J.	Empire Theatre	Hoboken, N. J.
F. F. Proctor's Theatre	Troy, N. Y.	Valentine Theatre	Toledo, O.
F. F. Proctor's Theatre	Albany, N. Y.	Trent Theatre	Trenton, N. J.
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Six weeks lay off. Resting.
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Aug. 20, Casino Park, Kalamazoo.
Aug. 27, Ramona Park, Grand Rapids.
Sept. 3, Majestic, Chicago.
Sept. 10, Haymarket, Chicago.
Sept. 17, Columbia, St. Louis.
Sept. 24, Olympic, Chicago.
Oct. 1, G. O. H., Indianapolis.
Oct. 8, Columbia, Cincinnati.
Oct. 15, Hopkins', Louisville.
Oct. 22, Hopkins', Memphis.
Oct. 29, Travel.
Nov. 5, Orpheum, St. Paul.
Nov. 12, Orpheum, Minneapolis.
Nov. 19, Orpheum, Omaha.
Nov. 26, Orpheum, Kansas City.
Dec. 3, Travel.
Dec. 10, Keith's, New York.
Dec. 17, Keith's, Providence.
Dec. 24, Savoy, Fall River.
Dec. 31, Colonial, Lawrence.
Jan. 7, Park, Worcester.
Jan. 14, Moore's, Portland.
Jan. 21, Keith's, Manchester.
Jan. 28, Keith's, Boston.
Feb. 4, Empire, Paterson.
Feb. 11, Empire, Hoboken.
Feb. 18, Keith's, Philadelphia.
Feb. 25, Bijou, Altoona.
Mar. 4, G. O. H., Wheeling.
Mar. 11, G. O. H., Pittsburg.
Mar. 18, Keith's, Cleveland.
Mar. 24, Temple, Detroit.
Apr. 1, Cook's, Rochester.
Apr. 8, Shea's, Buffalo.
Apr. 15, Shea's, Toronto.
Apr. 22, G. O. H., Syracuse.
Apr. 29, Maryland, Baltimore.
May 6, Chase's, Washington.
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AN INTERESTING DECISION.

The Appellate Division of the Supreme Court handed down a decision last week in a case that has attracted attention from performers and managers. The decision was in the suit of Bernard J. Fagan, of Fagan and Byron, against Milton Aborn. Fagan and Byron contracted with Aborn to appear at four vaudeville houses in Pennsylvania, at a salary of $250 per week. The towns in question were Wilkes-Barre, Harrisburg, Erie, and Scranton. Two weeks' notice was given to Fagan and Byron that their services would not be required in Wilkes-Barre, Harrisburg, and Scranton. Erie was not mentioned through an oversight, and Fagan brought suit for $250. The plaintiff, it is said, did not show that he had gone to Erie to offer his services on the date contracted for, but he was given a verdict in the Municipal Court. Aborn appealed the case, and the Appellate judges decided that there was no cause of action, as the plaintiff had failed to report at the theatre to fill the engagement that the contract called for.

THE BURLESQUE TANGLE.

The turning over of the Dewey, Gotham and Circle theatres in this city to the Empire Circuit has caused no end of discussion in burlesque circles. It is extremely likely that the Columbia Amusement Company will take the matter into the courts to enforce the payment of the $2,000 a week forfeit that it was agreed should be paid by every house playing any combination not supplied by the Columbia company. The Dewey and Gotham theatres would thus be liable for $160,000 a year in case the contract is upheld by the courts. The peace negotiations that were begun some weeks ago have ended in a wider breach than ever between the two "Wheels," and they are now turning in opposite directions, with the prospect that the "spokes" may become more seriously tangled before the next season opens. It was rumored last week that Drew and Campbell had left the Empire circuit and had joined the Columbia people, but the report was quickly denied by the managers interested.

HEADLINERS FORM A CLUB.

A number of vaudeville headliners met last week and organized the Comedy Club, with Will M. Cressy as President and Louis Simon as Secretary. The club includes within its membership most of the big comedy acts that get large salaries. It was organized for the protection of the interests of its members in various directions. One of the principal objects is the protection of original "business." So many performers have suffered in the past from pirates that it was deemed necessary to take some stand in this matter, so that a performer can feel reasonably sure that his act has not been presented piecemeal by a dozen other performers before he comes to a theatre to play an engagement. About eighty actors are eligible to membership in the new club, and already fifty have joined.

ROOF-GARDEN ON THE METROPOLIS.

Hurtig and Seamon, who have taken possession of the Metropolis Theatre, at 142d Street and Third Avenue, which they purchased some weeks ago, will open a roof-garden on top of the playhouse June 30, and will present high class vaudeville bills there from that date until Aug. 10, when the regular season of the theatre will begin. Workmen are now very busy making the necessary preparations for the roof season, which will be a short but merry one, as many well-known headliners have been engaged.

PARSON DAVIES IN A MONOLOGUE.

Charles, better known as "Parson," Davies will soon go into vaudeville as a monologist. Some time ago Mr. Davies had some trouble with his eyes and went to Hot Springs for treatment. He recovered and returned to this city to make arrangements for his appearance as an entertainer. He will tell stories taken from his own experiences during his varied career.

GOLDEN TO HAVE A BENEFIT.

George Fuller Golden, who has been in the Adirondacks for some time for his health, which has not been good of late, will be given a benefit at the New York Theatre Sunday evening, June 17. His friends are hustling to make it a big success, and Lillian Russell, George M. Cohan, Lee Harrigan and other notables have agreed to contribute their services.

VAUDEVILLE JOTTINGS.

The tour of Lew Dockstader's Minstrels closed at Akron, Ohio, and Mr. Dockstader is now resting at West Baden, Ind., where he will complete the plans for his next season, which will open early in July. The season just closed lasted forty-four weeks, and is reported to have been the most successful Mr. Dockstader has ever enjoyed. Already the work of construction for the coming season is well under way, and Charles D. Wilson, Mr. Dockstader's manager, predicts the most imposing minstrel production ever seen.

Darcy and Speck's newly acquired Summer amusement enterprise, The White City, at New Haven, Conn., opened Saturday, May 26, over ten thousand people being in attendance. Their new $150,000 Luna Park, in Hartford, Conn., will open early in June. In the meantime repairs and improvements at the Standard Theatre, Philadelphia, are in full swing, and will be completed in ample time for the next season, which will begin about the middle of August.

Snyder and Buckley will finish their fourteenth season together at Keith's, New York, and will rest the entire Summer at their cottage at Rockaway, N. Y., where they will prepare an entirely new act for next season. They will discard their old Hats Wants a Drink act, the new one being along novel lines in comedy and music. Their season will start Sept. 3, and they are booked until June, 1907.

The La Salle Twin Sisters opened at Dreamland, Coney Island, May 26.

Master Newton See (the boy soprano) was at Proctor's Fifth Avenue Theatre last week as soloist in the choir scene in The Fatal Wedding. Master See possesses a voice of rare quality and sweetness. He has been featured for two seasons with John W. Vogel's Minstrels.

Will H. Fields opened his park season at Spring Grove Park, Springfield, Ohio, and is booked solid for the Summer at the leading resorts. He is doing a specialty called The Bowery Pawnbroker, which title he expects to use for a melodrama he is now writing, the scenes of which are on the East Side of New York city.

The opening date of Pawnee Bill's Wild West and Far East Show at Brighton Beach, Coney Island, has been fixed for June 14.

Edward Clark continues to issue his little pink paper, "The Hash," which is full of good humor and smart paragraphs. Mr. Clark usually manages to ring in an odd bit of advice to performers and managers, many of his suggestions being really valuable.

James H. Cullen is at present touring the English provinces, singing his original comic songs. He recently played on the same bill with Maude Courtney at the Empire, Edinburgh, Scotland.

If Rose La Harte, a member of the Hippodrome co., succeeds in making the trip from any point in New York to Luna Park in a balloon on or before July 4, Thompson and Dundy will give her a check for $5,000 and a five years' contract at the Hippodrome.

Ruth Allen, who played the athletic girl with Florence Roberts in The Strength of the Weak at the Liberty, has been quietly rehearsing a sketch for which she suggested the story. Mary Dwyer, another member of Miss Roberts' co., adapted the idea, and a few nights ago a trial performance was given at Proctor's Fifth Avenue Theatre. The defection of an act from the bill at Proctor's Newark house provided an opportunity, and Miss Allen's sketch was chosen to fill the vacancy, and she played there last week. She will probably remain in vaudeville for the Summer, and in September will resume her part in The Strength of the Weak.

Phillips and Traynor, who succeeded Carson and Willard in A Trip to Egypt, closed a successful season at Saginaw, Mich., May 27, and were engaged at Jeffers Theatre for the following week to do their specialty.

Hope Booth will sail for London late in June and will open in London, July 2, for four weeks. She is booked in America for forty-four weeks next season.

Frank Whitman, the Dancing Violinist, has joined the Actors' Fund as a life member.

Joe J. Sullivan, the Irish comedian, reports that he is meeting with favor on the Western vaudeville circuits. He is appearing in a sketch, in which he is assisted by Lole Edna Richards, who is said to have a remarkably fine voice.

Bonnie Maginn, of Joe Weber's co., was suffering from a sore throat last week. Her songs were sung by Douglas Stephenson.

The performers who were in the Orpheum bill at the Chutes in San Francisco on May 20 got the benefit of the advice of Ashton Stevens, the famous critic, who, having nothing else to see in the way of theatrical amusement, was obliged to turn his critical attention to the more or less humble vaudevillians. Among those in the bill were Valerie Bergere and co., Eva Mudge, Clifford and Burke, Armstrong and Holly, and Cagelee, Lynn and Fay.

Two men were instantly killed while looping the loop at Athletic Park, New Orleans, last week. The car in which they were riding jumped the track and the victims were thrown to the ground.

O. Hana San, who is now in Tokio, Japan, will return to America in time to present in vaudeville next season an entirely new act, in which he will be assisted by four genuine Geisha girls. The costumes, wigs and properties are being made in Japan, and the girls are being rehearsed for their dances by a famous Japanese teacher of terpsichore.

The season at Pleasure Bay Park, N. J., under the direction of Freeman Bernstein, was opened on Decoration Day, with a special bill headed by May Ward.

Tony Williams has joined Tom Edwards for the purpose of presenting a vaudeville act. They opened at Austin and Stone's, Boston, last week.

Albert Dashington recently closed a successful season with the Cradoc-Neville co., and is at present on the Gus Sun circuit.

W. S. Butterfield, who controls vaudeville theatres in Kalamazoo, Battle Creek, Jackson, and Flint, Mich., writes as follows: "The season for vaudeville in Michigan will be over by about June 16. My Jackson and Flint houses are now closed, and the other two towns will follow suit by the middle of the month. According to my plans, the Bijou in Kalamazoo will be enlarged to a seating capacity of 900. The Battle Creek house will be remodeled, with a complete set of chairs, scenery and electrical improvements. Leases have been signed for a new theatre in Jackson that will cost $15,000, with a seating capacity of 900. By July 1 I will have leases for two new houses, which will give me six weeks of booking for the coming season. I have just closed a contract to manage a Summer vaudeville theatre at South Haven, Mich., which is called the 'Coney Island of Chicago,' on account of the big excursions running from that city to the beach during the Summer. As there are now vaudeville theatres building in Lansing and Bay City, every town in Michigan of any importance will have a first-class vaudeville house, and the outlook for the coming year is considered good by the local managers."

Harry Schwab, press agent for Frank C. Bostock, has returned to his post, after an illness of six weeks resulting from the breaking of several ribs.

A new 10-cent theatre, giving four performances a day, was opened yesterday in Toledo. Women in white shirtwaists were admitted free to the opening performance.

Seeing New York, the feature of the Summer bill for the New York Theatre Roof, will not open until to-night (Tuesday) instead of Monday. The postponement is made to avoid conflicting with the New Amsterdam and Hammerstein roofs, both of which opened on Monday night. Cheridah Simpson has been added to the cast.

Mlle. Lalla Selbini, "the bathing beauty," who is at Hammerstein's Roof, arrived from Paris on Friday.

Lillian Russell was the guest of honor at the last Mystic Shrine party of the season, which was held on Saturday night at the Colonial Theatre.

The Maki Indians at Dreamland have been praying for rain several times a day as a part of their performance. As rain has been altogether too plentiful at Coney Island this Summer, the management has ordered the "rain-prayer" cut out.

The vaudeville season at Proctor's Troy house ended last week, and a stock co. opened there yesterday in Lady Windemere's Fan.

John Leffler, the personal representative of Yvette Guilbert in this country, has received a communication from Madame Guilbert, who says that she will give a series of afternoon recitals with Albert Chevalier at the Duke of York Theatre in London, beginning June 8. Both artists are to appear in their repertoires, and at the end of the performance in an English duet.

A new programme was issued at Joe Weber's last week. It is gotten up very attractively, and many patrons took the booklet home as a souvenir.

During the Summer Waldmann's Opera House in Newark, N. J., will be completely renovated. A number of radical changes will be made by Manager W. S. Clark.

Mr. and Mrs. Gene Hughes are more than pleased with the success of their new sketch, Suppressing the Press, by Fred J. Beaman, of Washington, D. C., which was chosen out of 150 manuscripts submitted in competition for a prize of $1,000, and are booking it for next season.

Eva Westcott and co. and Whistling Tom Browne are at Poli's Theatre, New Haven, this week. After a few weeks' rest they will go West, opening at Bay City, Mich., July 1, and will play Summer parks until the opening of the regular season.

Anet Carver and her Arabian stallions will give their opening exhibition at Scranton, Pa., week of June 10.

Frank Murphy and Jack E. Magee closed with The Yankee Doodle Girls June 2 at Philadelphia after a very pleasant and successful season of forty-one weeks, and have gone to the mineral springs at Conneautville, Pa., for two weeks. They are booked for the Summer on the J. A. Blake circuit of parks, opening June 18 at Worcester, Mass. They have signed for next season with Harry Williams, of Pittsburgh, and will produce both first part and burlesques.

Louise M. Marion, assisted by a co. of three people, presented at Pastor's Theatre on Decoration Day a new sketch called Money! Money!! Money!!! written by Miss Marion, who appeared as a woman whose hobby is the accumulation of money.

Everhart, the hoop-roller, was the principal attraction at a grand fete given in Nice, France, on May 13. The city was given over to a carnival, and the variety entertainment was one of the special features.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Majestic this week: William Courtleigh and co., Macarte Sisters, White and Stuart, Bailey and Austin, George Austin Moore, Exposition Four, Melville and Conway, Don and Thompson, Jennings and Renfrew, Master Slater, Dave and Percie Martin, Clever Conkey, and the Vaughners.——Olympic: Kaufmans, Nora Bayes, Musical Kleist, Madeline Winthrop, Lizzie Evans and Harry Mills, Stanley and Wilson, Brothers DeVan, Coyne Brothers, Pete Baker, Manning Trio, and others.——Sans Souci: The vaudeville theatre has been such a success that a longer bill was engaged for this week.——White City: Banda Rossa has succeeded Innes.——Riverview Park: "The Jungle," with its wild animal show, has become a popular feature.——Chutes Park: Jessie Bellgard, Lou Leland, Tony Regan and Joe Neimeyer, and songs in the theatre.——Trocadero: Bill includes Nello, Rowland Traverse, May Curtis, J. W. Sherry, Harry Newman.——Euson's: The bill includes Ruth Everett, Whitehead and Grierson Sisters, Brown and Harcourt, Orville and Frank, Toby and Lloyd.——Items: Clayton White and Marie Stuart were as successful as ever at the Majestic last week, and Nora Bayes' act was a hit. The vocal excellence of the act of Sidney Deane and co. carried it to success, and Rosaire and Doretto and Musical Kleist were very well received. OTIS COLBURN.

BOSTON, MASS.—The Padettes Orchestra is back again at Keith's for the Summer, and had a tremendous welcome. The other features are the Four Lukens, Leslie and Dailey, Mr. and Mrs. Perkins Fisher, Stanley and Leonard, Susie Fisher, Francis Wood, and Niblo and Riley.——The Howard Athenaeum closes for the Summer to-night with a big testimonial for the family of the late manager, William McAvoy.——Fiddle De Dum and The Surprise Party are the burlesquers for the Summer Stock co. at the Palace.——The Honolulu Students, the Robertos, Joe Hood, the Matsohia, and the Minstrel Maids are the features of the week at Austin and Stone's.——The new Summer co. at the Lyceum began today and opened with every indication of success.——The Columbia has closed for the season.——A great throng visited Nonoubega Park on the day of its tenth anniversary. The bill there this week has Mr. and Mrs. McGreevy, Chalk Saunders, Smith Trio, and Le Grass Brothers and Page. JAY BENTON.

PHILADELPHIA, PA.—Keith's New Theatre week 4: Rose Coghlan and co., W. C. Fields, World's Comedy Four, Tan Ji Troupe, Charles Case, the Ferraros, Willard Simms and co., Al. Carleton, Arthur and Mildred Boylan, Leonard Kane, the Burkes, Laura Ordway, and McNamee. Business always good.——Trocadero: The Baltimore Beauties close the season here. The house will be enlarged and improved during the Summer.——Bijou: Stock Burlesque furnishes the programme. The Farrow Trio head the olio.——Lyceum: Stock co., headed by the Cain Sisters, and large chorus under the title of New Henry Burlesquers is the card.——The only theatres open after this week will be Keith's, Bijou, and Lyceum. S. FERNBERGER.

PROVIDENCE, R. I.—Westminster (George H. Batcheller, mgr.): The French Beauty Vaudeville and Specialty co. was the attraction May 28-2. On 28 a benefit was tendered to Harry Parkin, Frank Rivelli, and Charles Clough, popular attaches of the theatre. Good business.——Rocky Point (R. A. Harrington, mgr.): The preliminary opening at this attractive resort occurred Memorial Day with concerts by Fay's Band, Brigham's Singing Orchestra, roller skating, etc. About July 1 the Forest Casino will be opened with vaudeville. Manager Harrington states that he has booked the very best attractions. HOWARD C. RIPLEY.

BALTIMORE, MD.—Clark's Runaway Girls hold forth at the Gayety, where they present a thoroughly up-to-date performance. Next week, Bowery Burlesquers.——Electric Park, under the management of Schamberger and Irvin, has been greatly improved. A very strong addition to the attractions is the Keith vaudeville bill, which is presented in the Casino. It is headed by Emma Carus.——A Trip Around the World is added to the novelties at River View. The Royal Artillery Band continues to give concerts. HAROLD RUTLEDGE.

ALBANY, N. Y.—Proctor's (Howard Graham, res. mgr.): An attractive bill, including Henry Lee, Milt Wood, Troja, Cambell and Johnson, Max Witt's Six Sophomores, Gus Leonard, Horace Wright, and Gardner and Stoddard, drew capacity business May 28-2. Week 4-9 Ned Wayburn's latest, The Rain-Dears, will have its premiere here.——Al-Tro Park (Max Rosen, mgr.): Opened 28, attracting crowds, and will prove a popular resort. Gondolier Band and vaudeville 28-2. GEORGE W. HERRICK.

JERSEY CITY, N. J.—Bon Ton (Thomas W. Dinkins, mgr.): Watson's Orientals May 28-2 (return) to good business. The house and co. close season 2.——Park Theatre (Bayonne; E. A. Schiller, mgr.): Appearing 28-2 were the Andreas, Collins and Hart, Howard and Howard, Christy and Willa, De Estelle Sisters, and Lelia Taylor.——Item: Manager Dinkins will take a much needed rest at Saratoga Springs commencing 4. WALTER C. SMITH.

KANSAS CITY, MO.—A good bill at Hopkins' Forest Park May 27-2 that drew large crowds included Louise Brehany, Dierick Brothers, Francesca Redding and co., Powell, and Ahern and Baxter.——At Electric Park were Verden, Perry and Wilbur, Nettie Fields, Hibbard and Warren, and the Conley Sisters.——For the final week at the Century the New Century Girls was the attraction. The house closes 2. D. KEEDY CAMPBELL.

CINCINNATI, O.—Chester Park had Clayton, Jenkins and Jasper, Kathryn Maury, the Fernando May co., and the Bergere Sisters May 27-2.——The Lagoon had Camillo and Forno, Yvette, contortionist; Frevoli, and Barney First, Hebrew impersonator.——Coney Island offered Scherer, trick violinist; Haley and Harty, Burt Melbourn, Austin Brothers, and Signor Romeo. H. A. SUTTON.

DENVER, COL.—Business is excellent at the Novelty and Crystal, which will remain open all Summer.——Novelty (H. Lubelski, mgr.): Rialto Quartette, Christy and Smith, George Jones, Jennie Van Tour, McDonald Trio, Blamp and Ehr.——Crystal (G. I. Adams, mgr.): Albini, Seaman, Adams and Rogers, Nellie MacGuire, Emilie Chevriet, and others. MARY ALKIRE BELL.

NEW HAVEN, CONN.—Poli's (S. Z. Poli, mgr.; J. H. Docking, res. mgr.): The Lasley-Roife co. of musicians were the features May 28-2. Laura Bennett and co., Macart's monkeys and dogs, Ida Crispi and co. (exceptionally good act), Mattie Lockette, Kinney and Hollis, and Bush and Gordon.——New

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White City closed Viselli's house, Round Rockport Band, etc. JANE MARLIN.

TORONTO, CAN.—Shea's (M. Shea, mgr.): Hurl's feats in magic mystified large audiences May 28-2, other acts being the Provosties, Ward and Curran, Doherty Sisters, Bickhoff and Gardner, James Richmond Glenroy, and Estelle Wordette and co.—Star (F. W. Stair, mgr.): The Parisian Belles attracted good audiences. Manager Stair installs a Summer stock business on 4. J. ALEX McNEIL.

PITTSBURGH, PA.—The Grand (Harry Davis, mgr.): Week 4-9: Grace Cameron, Gus Edwards' School Boys and Girls, Sherman and De Forest, Patty Brothers, Fred Ray and co., William Labelle, Lawrence and Harrington, Irving Jones, Allen and Dalton, Mlle. Latina, Palfrey and Hoefler, Willie and Edith Hart, and Carr and Jordan. The hot weather has affected business. ALBERT S. I. HEWES.

CLEVELAND, O.—Keith's Prospect: The bill for week 4-9 includes Margaret Wycherly and co., Flying Rathburns, Vernon, Musical Avolos, Cook and Madison, Johnny Johns, Lillian Ashley, and McWatters and Tyson.—The Star Theatre closed its regular season 2. WILLIAM CRAWTON.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): Fine bill week May 21, including Great Francellias, Carson and Willard, Katherine Dahl, Foster and Foster, Elisabeth Murray, Scipio Argenzani Trio, and Bailey and Austin. DON W. CARLTON.

REVERE BEACH, MASS.—The season at this resort opened May 20, with an estimated attendance of 250,000. All the amusement purveyors did a land office business. The principal attraction at the beach this year is the new Wonderland, a pleasure park of twenty-six acres, filled with interesting amusement devices. The free outdoor circus, under the direction of Fred A. Bennett, includes for first two weeks: Elton-Polo Troupe, Captain Dimitro Bilyeks' seals, Pongo and Leo, Fred A. Bene Bennett, and Salem Cadet Band. The officers of the Wonderland Co. are: Harold Parker, President; Floyd C. Thompson, Vice-President and General Manager; Major Thomas D. Burrell, Managing Director; John J. Higgins, Treasurer; Horace S. Meese, Secretary; William H. Walsh, Press Representative and Advertising Manager.—Crescent Gardens Theatre (John F. Slattery, mgr.): Season opened 27 to good business with the Moseleys, Dot Davenport, the Esterbrooks, Gorman and Francis, Marion Blake, and Baldwin and Davis.—Items: Zella O'Connor has been engaged as musical director for the season at Crescent Gardens Theatre.—Stage-Manager C. H. Pearing, of the Crescent, and family have taken a cottage at the beach for the Summer.—It is said that the Point of Pines Theatre will not open this season.—Charles A. Denee, the composer, directed the Salem Cadet Band at Wonderland 2 during the rendition of his new march, "Old Home."

NEWARK, N. J.—Proctor's (R. C. Stewart, res. mgr.): Hengler Sisters, Watson, Hutchings, Edwards and co., Louise Beaton and co., Lew Sully, Barber-Ritchie Trio, Harry Braham, the Three Cartmells, and Viola and Engel made up an excellent bill, which pleased capacity houses May 28-2.—Waldmann's (William S. Clark, mgr.): The closing week of the season offered The Moonlight Maids. Business good.—Electric Park (A. C. Dunlap, mgr.): Manhasset Comedy Four, Woods and Green, Rose and Clausen, O'Rourke and Gillian, Nellie Nichols, Victoria Parker's dogs, and the Albertys. Attendance good.

PITTSFIELD, MASS.—Empire (J. H. Tebbetts, mgr.): Daly and De Vere, Eugenie Louie, Lawson and Namon, Herbert Bert Lennon, May Leon, and the Four Sullys May 21-26. Loro and Payne, Alan Coogan, Berrow-Nevin co., Eckel and Warner, Gertrude Gebest, and the Sunadas 28-2. House will close for the season.—Item: Lawrence and Tebbetts will build an open air theatre at Pontoosuc Lake and will have it ready July 1.

BUFFALO, N. Y.—Shea's: Margaret Wycherly and co., World's Comedy Four, Lawrence and Harrington, Meluni Trio, Mullen and Corelli, Three Seldoms, and Jacobs' dogs week May 28-2.—The Utopians did a fair business at the Lafayette.—Athletic Park attracted large crowds with Shorty and Dillian Dewitt, Dida, Quinz, Mackey and Nickerson, Fonte-Boni Brothers, Flora Browning, and Nelson-Farnum Troupe.

MEMPHIS, TENN.—East End Park (A. B. Morrison, mgr.): Splendid crowds week of May 28-2: Count De Butz and Brother, Marvelous Howards, Watlund and Tecklo, Al. Lawrence, and Hayward, Conroy and Hayward.—Fairyland Park (Guy S. Lempan, mgr.): The Lonergan-Snow Stock co. drew good houses week of 29-2 in The Man from Mexico. When We Were Twenty-one 4-9.

LANCASTER, PA.—Woolworth Roof-Garden (Charles M. Howell, mgr.): Garrity Sisters, Howe and Scott, Three Deltons, Sid Baxter, Stuart Barnes, and Bellman and Moore May 28-2 pleased large houses.—Family (Edward Mozart, mgr.): Moving pictures for local benefit 28-2 attracted good houses.—Item: J. Royer West, of West and Van Siclen, was the guest of his father, Joseph R. Royer, here 28-30.

DES MOINES, IA.—Ingersoll Park (Fred Buchanan, mgr.): Haveman's animals, Rossow Midgets, Willy Zimmerman, Four Emperors of Music, and the Rossmires May 27-2. Excellent bill; 10,000 people on opening day.—Empire (Mannie J. Karger, mgr.): Lydell Sisters and Butterworth, Ted E. Box, Mlle. Alline, Frank L. Perry, Claudius Scarlet, Landers and Stone, and Frazer and Stone. Business tremendous.

PEORIA, ILL.—Main Street (Davis and Churchill, mgrs.): Week May 27-2: Ed Moon, Peter J. Smith, the De Laceys, the Pelots, Jimmie Lucas, Lucy and Lozier. Extra good; large houses.—Wenzel (C. F. Bartson, mgr.): Blossom Robinson, Hallen and Hayes, Reno and Graves, Claus and Radcliffe, William Mauney. Strong bill; excellent attendance.

SPRINGFIELD, O.—Orpheum (Gus Sun, mgr.): Juggling Dupontas, the Hirschorns, Charles and Minnie Burroughs, Langweade and Fuller, to good business May 28-2.—Spring Grove Casino (Tom Powell, mgr.): Opened 27-2 to good patronage with the Bud Parnum Trio, Great Austins, Herbert and Rodgers, Will H. Fields, and Great Richards.

ELKHART, IND.—Bucklen Opera House (H. G. Sommers, mgr.): Musical Reeds, Mitchell and Love, John Walsh, Marie Heelow, Symore's dogs, and Marie Harris May 21-26.—Crystal (J. H. Emmons, mgr.): Teed and La Zell, Woodford and Marlboro, Laura Jones, and Blanche Freeman. Business large at both houses.

ROCKFORD, ILL.—Bijou (A. J. Shimp, mgr.): Jennings and Renfrew, Master Helder, Downey and Willard, the Garnellas, H. B. Pierce, May 21-26, to good business.—Item: Manager Shimp has secured a lease of property on the West Side, and will remodel and open a vaudeville theatre in the early Fall, which will give him two houses in this city.

BINGHAMTON, N. Y.—Casino Park (J. P. E. Clark, mgr.): Laura Moss, Joe Hardman, Baby Owen and co., Coedonnie, Libbey and Trayer, and Relf Brothers May 28-2 drew large houses.—White City (L. E. Wagner, mgr.): Mr. and Mrs. Harry Thorne, Daly and Devere, Great Herbert, Thibault Brothers, Dan Regan, and the Magic Kettle; drew well.

RICHMOND, IND.—Gennett (Ira Swisher, mgr.): Anna Barton and co., W. J. McDermott, Delmore and Darell, Ernest Rink, Ethel Gilkey, and O'Kura Wonders May 28-2.—New Phillips (O. G. Murray, mgr.): McKee and Van, Leona Thompson, Parish, Two Alitz, Ames and Feathus, and Bootblack Quartette.

LITTLE ROCK, ARK.—Forest Park (Charles T. Taylor, mgr.): Snyder and Snyder, Harry Prince, Mack and Elliott, Buchard, and the Le Claires May 21-26 to good business. Next week, Silvester and Martynne, Cora Youngblood Corson, Vincent Karalfo, Ball and Sargent, and Harry Prince.

PORTLAND, ORE.—May 21-28: Grand: Bohemian Comedy Four, Millio Brothers, Sam Rowley, Marco Brothers, Francesco Montresso, and Master Harold Hoff.—Pantages: Four Georges, Billy Courtright, Techau Tavern Quartette, Mickey Feeley, and Arthur Elwell.

EAST LIVERPOOL, O.—Rock Springs Theatre (P. M. Cooley, mgr.): Kennedy and Rooney, Frank Hall, Florence Reeves, Charlotte Coate and co., week May 28, opened to good business and pleased. Next week: Clark's dogs and ponies, Will Dockary, Zieka and King, Hennings, Lewis and Hennings.

HANNIBAL, MO.—Star (J. B. Price, mgr.): Charles Starkey, McKinnon and Reed, Marvelous Rossalle, Clementine, and Harney May 21-26. Business and attractions excellent.—"The Girl in the Red Mask," Julius Velle, Frank Clayton, and Pattie and McKee 28-2.

PATERSON, N. J.—Fairyland (Melville and Schultheiser, mgrs.): Opened May 26 to record crowd. The park has been improved and new attractions added. Theatre presented Pantser Trio, Gavin and Platt, Ben and Richards, Marie Le Roy, McNamee, and Berthal.

LIMA, O.—Orpheum (Sun and Murray, mgrs.): Casad and De Vern, Margaret Grace, Love and Rollas, Charles Kenna, and American Newsboys' Quartette May 30-2. Sanders, Dean and Sanders, Fitzhugh and Bessie Lee, John and Carrie Mack, Tot Young, Tulsa, and "The Girl with the Big Black Eyes" 4-9.

GOSHEN, IND.—Irwin (Warren M. Crawford, mgr.): Stephener and Abpel, Eddie Horan, Elmer Griffith, Three Hillyers, Charley Krutz, Otis Sumner, and Otis H. Snowden week May 28. Capacity business.

SYRACUSE, N. Y.—Grand (C. H. Plummer, mgr.): Salerno, McWatters and Tyson co., Ben Welch, Vernon, the Avolos, Faust Family, Lillian Ashley, and the Barrows made up a highly satisfactory bill May 28-2, which attracted the usual good business.

LOUISVILLE, KY.—Fontaine Ferry Park: Week May 27-2: Marco Twins, Flo Adler, Lew Hawkins, Hathaway and Siegel, Fredericks Family, and Rosatti's Italian Band.—Crowds were drawn to Riverview Park by the excellent music.

SCRANTON, PA.—Family (D. F. McCoy, mgr.): Carter, Taylor and co., Great Richards, Charles Mason, Lew Kelly and co., James B. Mackie and his Donkey Girls, Harry Rolman, Cleo Magee, and Frank A. Bette May 28-2 to capacity.

LYNN, MASS.—Auditorium (Harry Katzen, mgr.): Mr. and Mrs. Gene Hughes, Rugart Trio, Owen Grey, Mann and Manetta, Herbert's Dogs, Black and Jones, and Howard and North May 28-2 to fair business.

SAN DIEGO, CAL.—Pickwick (Palmer and Fulkerson, mgrs.): George Johnson, McHenry Brothers, Ono, Ott and Burns, Golden West Quartette, and Morley and Morley pleased good houses week May 21.

ELMIRA, N. Y.—Rialto (F. W. McConnell, mgr.): Kennedy and Kennedy, Ardelle and Leslie, Towner Sisters, Margaret West, and Gertie Woods drew large houses May 28-2.

BATTLE CREEK, MICH.—Bijou (W. S. Butterfield, mgr.): Wiley, Perris and co., Fred Hillman, Clifford Wilkins, the Gladstones, George Hillman, and Tempest and Sunshine May 28-2 pleased fair houses.

MUSKEGON, MICH.—Lake Michigan Park (E. R. Bond, mgr.): Season opened May 27 with Schepp's dogs and ponies, Three La Molees, Philbrooks and Reynolds, and the Stillsons. Business good.

MINNEAPOLIS, MINN.—Unique (Thomas Elliott, mgr.): Joe J. Sullivan and co., Laurel and Southern, Great Eldridge, Bun Mulvey, the Fishers, and Herman Le Fleur week May 28-2.

KALAMAZOO, MICH.—Bijou (W. S. Butterfield, mgr.): Potts and Potts, Koehler and Victoria, Four Famous Andersons, Louise Adams, and Gurney Cisler.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates early to all issues. Routes will be furnished on application. The names of performers with combinations are not published in this list.

Abdel Kader—Proctor's, Newark, N. J., 4-9.
Adams and Mack—Olympic, S. Bend, Ind., 4-9.
Adelyn—Bijou, Piqua, O., 4-9.
Ahearns, The—Pine Hurst, Worcester, Mass., 4-9.
Alburtus and Millar—Varieties, Oldham, Eng., 4-9.
Tivoli, Barrow, Eng., 11-16, Southport, Eng., 18-23.
Aline, Mlle.—Family, Davenport, Ia., 4-9.
Allen and Dalton—Grand, Pittsburgh, 4-9.
Allen, Leon and Bertie—Orph., Springfield, O., 4-9.
Allen, Ruth—Proctor's 23d St., 4-9.
Allison, Lyndale—Olentangy Park, Columbus, O., 3-9.
Almon, Joe—Bijou, Kalamazoo, Mich., 4-9, Bijou, Battle Creek, Mich., 11-16.
Almond, Tom and Edith—Pastor's, N. Y., 4-9.
Alpha Trio—Proctor's 125th St., 4-9.
Althea Sisters—Riverside Park, Montreal, Can., 4-9.
Amann and Hartley—Dublin, Ire., 4-9, Liverpool, Eng., 11-16, Bradford, Eng., 18-23.
American Newsboys' Quartette—Ramona Park, Grand Rapids, Mich., 3-9.
Amoras Sisters—Shea's, Buffalo, 4-9.
Amos, Wilbur—Proctor's 23d St., 4-9.
Anderson and Reynolds—Grand, Michigan City, Ind., 4-9.
Apdale's Bears and Dogs—Carnival, Bayonne, N. J., May 28-9.
Arlington Four—Park, Bayonne, N. J., 4-9.
Armond, Grace—Peru, Ind., 4-9.
Arnot and Gunn—Coney Island, N. Y.—indefinite.
Ashley, Lillian—Keith's, Cleveland, 4-9.
ASHTON, MARGARET—Empire, Holloway, Eng., 4-9.
Austin, Claude—Unique, Minneapolis, Min., 4-9.
Austins, The—Lakeside Park, Akron, O., 4-9, Four Mile Creek, Erie, Pa., 11-16.
Austins, Tossing—Avon Park, Youngstown, O., 3-9, Grand, Pittsburgh, 11-16.
Avolos, Musical—Keith's, Cleveland, 4-9.
Axtell and Heinie—Grand, Huntington, Ind., 4-9, Savoy, Columbus, Ind., 11-16.
Bauder, La Velle Trio—Forest Park, Kansas City, Mo., 3-9.
Bachelor Sisters—Mannion Park, St. Louis, 3-9.
Baigneuse, La Belle—Hammerstein's Roof, N. Y., 4-9.
Bailey and Pickett—Balto., 4-9.
Bailey Brothers—Dream City, Pittsburgh, 4-9.
Baker, Bert—Family, Scranton, Pa., 4-9.
Baker, Pete—Olympic, Chgo., 4-9.
Balestrier, Capt.—Luna Park, Coney Island, 4-9.
Bard Brothers—Hammerstein's Roof, N. Y., 4-9.
Barnes, Paul—Proctor's 23d St., 4-9.
Barber and Robinson—Electric Park, Newark, N. J., 4-9.
Barnes and Stockwell—Pastor's, N. Y., 4-9.
Barnes and Levina—Grand, Tacoma, Wash., 4-9.
Barto and Lafferty—Moore's, Portland, Me., 4-9.
Barneys, Three—Bijou, Kalamazoo, Mich., 4-9.
Bates Trio—Electric Park, Newark, N. J., 4-9.
Batie, Frank—Family, Scranton, Pa., 4-9.
Batty's Bears—Luna Park, Coney Island, 4-9.
Barker and Barker—Linn's, Buffalo, 4-9.
Barnold's Dogs and Cats—Alhambra, N. Y., 4-9.
Barry, Mr. and Mrs. Jimmy—Young's Pier, Atlantic City, N. J., 4-16.
Bayes, Nora—Olympic, Chgo., 4-9.
Barlow's Breakaway—Riverside Park, Montreal, Can., 4-9.
Beaton, Louise—Proctor's 23rd St., 4-9.
Belfort, May—Keith's, Boston, 4-9.
Bender, Lillian—Proctor's, Albany, N. Y., 4-9.
Berger Brothers—Forest Park, Little Rock, Ark., 4-9.
BERGERE, VALERIE—Orph., Los Angeles, May 14-6.
Bergere Sisters—Cedar Point, Sandusky, O., 3-9, Ramona Park, Grand Rapids, Mich., 10-16.
Berzac's Circus—Hammerstein's Roof, N. Y., 4-9.
Black Hussars, The—Alhambra, N. Y., 4-9.
Blocksom and Burns—Proctor's, Newark, N. J., 4-9.
Bonhair, Gregory, Troupe—Proctor's 23rd St., 4-9.
Bootblack Quartette—Chester Park, Cintl., 3-9.
Botter, Harry—Farm, Toledo, O., 3-9, Avon Park, Youngstown, O., 10-16.
Boylan, Arthur and Mildred—Keith's, Phila., 4-9, Grand, Pittsburgh, 11-16.
Bradfords, The—Park, Bayonne, N. J., 4-9, H. and S., N. Y., 11-16.
Braid and Brock—Pastor's, N. Y., 4-9.
Bradys, Ray and Tom—Cleveland, O., 4-9, Detroit, Mich., 11-16.
Braatz, Selma—Hammerstein's Roof, N. Y., 4-9.
Brasil and Brasil—Electric Park, Balto., 4-9.
Brennen, John—N. Y. Theatre Roof—indefinite.
Brittons, The—Kristal Palast, Leipsic, Ger., 1-15.
Broomstick Witches, Twelve—Alhambra, N. Y., 4-9.
Brown, Delores—Ft. Wayne, Ind., 4-9.
Brown and Wright—Nipmuc Lake, Uxbridge, Mass., 4-9.
Browne, Tom—Poli's, New Haven, Conn., 4-9.
Bryant and Saville—Woodland Park, Ashland, Pa., 11-16.
Buckeye Trio—Olympic, S. Bend, Ind., 4-9.
Budworth and Wells—Orph., Webb City, Mo., 4-9.
Burke, Dan—Poli's, New Haven, Conn., 4-9.
Burke and Urline—Crystal, Frankfort, Ind., 4-9.
Burkes, Juggling—Acme, Sacramento, Cal., 4-9.
Burkes, The—Keith's, Phila., 4-9.
Burton and Rankin—Forest Park, St. Louis—indefinite.
Burton's Dogs—Riverside Park, Montreal, Can., 4-9.
Bush, Frank—Park, Bayonne, N. J., 4-9.
Caldera—Park, Bayonne, N. J., 4-9.
Calvin, James—Crystal, Denver, Col., 4-9.
Cameron, Grace—Grand, Pittsburgh, 4-9, Keith's, N. Y., 11-16.
Camille Trio—Hammerstein Roof, N. Y., 4-9.
Campbell, Louise—Dreamland, Coney Island, 3-9.
Caprice, Lynn and Fay—Orph., Los Angeles, Cal., 4-16.
Carleton, Al.—Keith's, Phila., 4-9.
Carlos, Charles—Orrin Brothers, Mexico, Mex.—indefinite.
Caron and Farnum—Electric Park, Balto., 4-9.
Caron and Herbert—Moore's, Portland, Me., 4-9.
Carr and Lind—Olentangy Park, Columbus, O., 3-9.
Carr and Jordan—Grand, Pittsburgh, 4-9.
Carrollton and Hodges—Park, Sandusky, O., 10-16.
Carus, Emma—Electric Park, Balto., 4-9.
Case, Charlie—Keith's, Phila., 4-9.
Cecil, Ora—Dream City, Pittsburgh, 4-9.
Chandler, Annie—Pastor's, N. Y., 4-9.
Charles, Carl—Vinewood Park, Topeka, Kan., 3-9.
Chester, Mlle.—Keith's, N. Y., 4-9.
Chick—Bohmer Park, Montreal, Can., 3-9.
Chinquilla—H. and S., N. Y., 4-9.
Clark and Duncan—Sans Souci, Chgo., 3-9.
Clark, Marie—Lagoon Park, Cintl., 4-9.
Clarke and Temple—Bijou, Winnipeg, Man., 4-9.
Clarke, Eddie—Atlantic Garden, N. Y., 4-9.
Clifford and Burke—Orph., Los Angeles, Cal., 4-9.
Clifton, Ethel—Moore's, Portland, Me., 4-9.
Coghlan, Rose—Keith's, Phila., 4-9.
Coleman Sisters—Olympic, Chgo., 4-9.
Collins and Hart—Hammerstein's Roof, N. Y., 4-9.
Collins and La Belle—Cedar Point, Sandusky, O., 4-9.
Colonial Septette—Woolworth's, Lancaster, Pa., 4-9, Proctor's, Troy, N. Y., 11-16.
Colored Quartette—Dreamland, Coney Island, 3-9.
Conkey, Clever—Maj., Chgo., 4-9.
Constantine Sisters—Hammerstein's Roof, N. Y., 4-9.
Couture and Gillette—Alhambra, N. Y., 4-9.
Cook and Jennings—Pastor's, N. Y., 4-9.
Cook and Madison—Keith's, Cleveland, 4-9.
COOKE AND MISS ROTHERT—Empire, Cardiff, Wales, 4-9, Empire, Swansea, 11-16, Empire, Newport, Eng., 18-23.
Cook and Stevens—Mannion Park, St. Louis, 3-9.
Corwey, Ferry—Colonial, N. Y., 4-9.
Cosgrove, Fred—Pastor's, N. Y., 4-9.
Courtleigh, William—Maj., Chgo., 4-9.
Courtney, Maude—Empire, Liverpool, Eng., 4-9, Empire, Sheffield, Eng., 11-16, Palace, London, Eng., 18-23.
Coyne Bros.—Olympic, Chgo., 4-9.
Coyne, Grace—Ben's, Escanaba, Mich., 4-9.
Cravers, The—Henderson's, Coney Island, 3-9.
Crawford and Heintzman—Henderson's, Coney Island, 4-9.
Crawford, Major—Luna Park, Coney Island—indefinite.
Crawford and Manning—Pastor's, N. Y., 4-9.
Cree, Jessica—Keith's, Phila., 11-16.
Cullen, James H.—Moss and Stoll Tour, April 9-Aug. 1.
Curtis, Ned—Auditorium, Parkersburg, W. Va., 4-9, Orph., Mansfield, O., 11-16.
Cunningham and Smith—Island Park, Bridgeton, N. J., 4-9, Pastor's, N. Y., 11-16.
Dagwel, Aurie—Alhambra, N. Y., 4-9.
Dair, Mlle.—Chester Park, Cintl., 3-9.
Danovas, The—Crystal, St. Joseph, Mo., 3-9.
Davenport Lens—Grand, Peru, Ind., 4-9.
DAY, GEORGE W.—Poli's, New Haven, Conn., 4-9.
Day, Rex W.—Poli's, New Haven, Conn., 4-9.
De Faye Sisters—Casino, Richmond, Va., 3-9.
De Haven and Parker—Proctor's, Newark, N. J., 4-9.
De Laceys, The—Casino, S. Bend, Ind., 4-9.
De Van Bros.—Olympic, Chgo., 4-9.
De Witt, Burns and Torrance—Empire, Johannesburg, S. A., May 28-2, Tivoli, Cape Town, S. A., 4-July 14.
Dell and Fonda—Bijou, Marinette, Wis., 4-9.
Delmar and Dexter—Orph., Davenport, Ia., May 14-9.
Delmore and Darrell—Park, Hannibal, Mo., 11-16.
Deltorelli and Glissanda—Riverside Park, Montreal, Can., 4-9.
Demonas Four—Dream City, Pittsburgh, 4-9.
Derden, Dave—Bijou, Calumet, Mich., 4-9.
Derenda and Green—Moss and Stoll Tour, Eng., Feb. 5-July 9.
Dervin, Jas. T.—Bijou, Escanaba, Mich., 4-9.
Deveau, Hubert—Olentangy Park, Columbus, O., 3-9, Cascade Park, New Castle, Pa., 11-16.
Diamond and May—Los Angeles, Cal., 4-9.
Diamond and Smith—Keith's, N. Y., 4-9.
Dierickx Brothers—Wonderland Park, Wichita, Kan., 3-9.
Dilla and Templeton—Earl, Pueblo, Col., 4-9.
Dixie Minstrels—New York Theatre Roof, 4-9.
Dixey Serenaders—Maj., Chgo., 4-9.
Dixie Serenaders—Henderson's, Coney Island, 4-9.
Dixon and Fields—Robinson Park, Ft. Wayne, 4-9, Grand, Marion, Ind., 11-16.
Dockery, Will—Rock Springs, E. Liverpool, O., 4-9.
Dolly Sisters—Bijou, Memphis, Tenn., 4-9.
Don and Thompson—Maj., Chgo., 4-9.
Don, Emma—Warrington, Eng., 4-9, Palace, Bradford, Eng., 11-16, Palace, Halifax, 18-23.
Dorsch and Russell—Bijou, Nashville, Tenn., 3-9.
DREW, DOROTHY—Tower, Blackpool, Eng., May 28-June 30.
Duffin-Redcay Troupe—Orrin Bros., Mexico—Indefinite.
Dunbars Casting—Coney Island, N. Y., 4-9.
Duncan, A. O.—Woolworth's Roof, Lancaster, Pa., 4-9.
Earthquake, Billy—Olympic, Chgo., 4-9.
Eckel and Warner—Glenhaven Park, Rochester, N. Y., 4-9.
Eckert and Berg—Wenona Beach, Bay City, Mich., 3-9, Riverside Park, Saginaw, Mich., 10-16.
Edmonds and Healy—Bijou, Calumet, Mich., 4-9.
Edna, Mlle.—Moore's, Portland, Me., 4-9.
Edouin and Edwards—Moss and Stoll Tour, Eng., April 2-July 21.
Edwards—A. and S., Boston, 4-9.
Edwards, Gus—Grand, Pittsburgh, Pa., 4-9.
Elmo, Pete and Allie—Crystal, St. Joseph, Mo., 3-9.
Elverton—Olentangy Park, Columbus, O., 3-9.
Elwoods, The—Glen Haven, Rochester, N. Y., 4-9.
Emperors, Four—Forest Park, St. Louis, 3-9.
Emmy, Mme.—Mannion's Park, St. Louis, 3-9.
Engleton, Nan—Atlantic City 2-9, Balto., 11-16.
Ernie and Honeger—Crystal, Milwaukee, 3-9.
Evans, Harry—Henderson's, Coney Island, 4-9.
Evans and Mills—Olympic, Chgo., 4-9.
Evans, Pearl—White City, Sheboygan, Wis., 4-July 31.
Everhart—Alhambra, Florence, Italy, 4-16.
Exposition Four—Maj., Chgo., 4-9.
Fadettes, The—Keith's, Boston, 4-Sept. 1.
Falardo Family—Spokane, Wash., 3-9.
Fantas, Two—Dreamland, Coney Island, 4-9.
Farley, James and Bonnie—Wells' Park, Montgomery, Ala., 4-9, Wells' Park, Birmingham, Ala., 11-16.
Fays, John T. and Eva—Alhambra, N. Y., 4-9, Hammerstein's Roof, N. Y., 11-16.
Ferguson and Beeson—Athletic Park, New Orleans, 3-9.
Ferguson and Mack—Aberdeen, Scot., 4-9, Liverpool, Eng., 11-16, Birmingham, Eng., 18-23.
Ferguson and Passmore—Casino Park, Kalamazoo, Mich., 3-9.
Ferrari's Dogs and Monkeys—Brighton Beach, N. Y.—indefinite.
Ferreros—Keith's, Phila., 4-9.
Ferris, Wiley, Trio—Bijou, Lansing, Mich., 4-9.
Ferry—Wonderland Park, Wichita, Kan., 3-9.
Fields and Hanson—Los Angeles, Cal., 4-9.
Fields, Will H.—Fair View Park, Dayton, O., 3-9, Lake Side Casino, Akron, O., 10-16.
Fields and Wolley—Electric Park, Balto., 4-9.
FIELDS, W. C.—Keith's, Phila., 4-9, Proctor's 23d St., N. Y., 11-16.
Finlay and Burke—Detroit, 4-9, Shea's, Buffalo, 11-16.
FISHER, MR. AND MRS. PERKINS—Keith's, Boston, 4-9, Keith's, N. Y., 11-16.
Fisher, Susie—Keith's, Boston, 4-9.
Fitzgerald and Trainor—Electric Park, Newark, N. J., 4-9.
Flatow and Dunn—Pastor's, N. Y., 4-9.
Flemer and Miller—Park, Hutchinson, Kan., 4-9, Park, Emporia, Kan., 10-16.
Flood Bros.—Keith's, Boston, 4-9, Keith's, Phila., 11-16.
Flore, Mildred—Bijou, Dubuque, Ia., 4-9.
Fontinelle—Green's, Cedar Rapids, Ia., 3-9, Mannion's, St. Louis, 10-16.
Fords, The—Keith's, N. Y., 4-9.
FOY AND CLARK—Orph., 'Frisco, Cal., May 28-9, Orph., Los Angeles, 11-22.
Fox and Hughes—Utahna Park, Salt Lake, U., 4-9.
Frank and Rob—Orph., Los Angeles, May 28-9.
Frankel, Fanny—Mannion's, St. Louis, 3-9.
Franklin, Anna—Forest Park, Kansas City, Mo., 3-9.
Franklin, Katheleen—Park, Bayonne, N. J., 4-9.
Fredo and Dare—Fontaine Ferry, Louisville, 4-9, East End, Memphis, 11-16.
Frosini, F. G.—Forest Park, Kansas City, Mo., 3-9.
Friese Bros.—Bijou, La Crosse, Wis., 3-9.
Fun and Frolic—H. and S., N. Y., 4-9.
Futurity Winners—Poli's, New Haven, Conn., 4-9.
Gallagher and Hild—Glen Haven, Rochester, N. Y., 4-9.
Gardner and Maddern—Casino, Toledo, O., 3-9.
Gardner and Stoddard—Auditorium, Lynn, Mass., 4-9, Woolworth's, Lancaster, Pa., 11-23.
Garson, Marion—Ramona, Grand Rapids, Mich., 4-9.
Gates and Nelson—Riverside Park, Montreal, Can., 4-9.
Gavin, Platt and Peaches—Spring Lake Park, Trenton, N. J., 4-9.
Gaylor, Bobby—H. and S., N. Y., 4-9.
Gaylor and Graff—Atlantic Garden, N. Y., 4-9.
Gaylord, Bonnie—Fontaine Ferry, Louisville, 4-16.
Gaselles, Camille—Dream City, Pittsburgh, 4-9.
Geiger and Walters—Wenona Park, Bay City, Mich., 4-9, Riverside, Saginaw, Mich., 11-16.
George and Harrington—Ontario Beach, Rochester, N. Y., 4-9.
Gertrude, Mlle.—Bohmer Park, Montreal, Can., 4-9.
Gilbert Wolf—Electric Park, Newark, N. J., 4-9.
Gillen, Edward—Chester Park, Cintl., 3-9.
Gillen, Tom—Athletic Park, Buffalo, 4-9.
Gillihan and Perry—Olympic, Chgo., 4-9.
Gillingwater, Claude—Temple, Detroit, 4-9, Shea's, Buffalo, 11-16.
GILROY, HAYNES AND MONTGOMERY—Novelty, Stockton, Cal., 4-9, Hippodrome, 'Frisco, 11-16.
Gleason, John and Bertha—Shea's, Buffalo, 4-9.
Globe of Death—White City, Syracuse, N. Y., 4-9.
Goolmans, Musical—Lake Michigan Park, Muskegon, Mich., 3-9, Springbrook Park, S. Bend, Ind., 10-16.
Gottlob, Mr. and Mrs.—Bijou, Lincoln, Neb., 3-9.
Grant, Sidney—Alhambra, N. Y., 4-9.
Gray, Ed—Moore's, Portland, Me., 4-9.
Green and Werner—Hammerstein's Roof, N. Y., 4-9.
Haley and Harty—Lakeside Park, Dayton, O., 4-9.
Hall, Frank—Farm, Toledo, 4-9.
Harcourt, Frank—Eason's, Chgo.—indefinite.
Hardman, Joe—Glen Haven, Rochester, N. Y., 4-9.
Harris, Charlie—Sans Souci, Chgo., 3-9.
Harris, Melville—Proctor's, Albany, N. Y., 4-9.
Hart, Tony—Bijou, Memphis, Tenn., 4-9.
Hart, Willie and Edith—Grand, Pittsburgh, 4-9, Park, Toledo, 11-16.
Hasty, Charles—Crystal, Elkhart, Ind., 4-9.
Hatch Brothers—Chester Park, Cintl., 3-9.
Hawes Sisters—Electric Park, Kansas City, Mo., 3-9.
Hawkins, Lew—Forest Park, St. Louis, 3-9.
Hayman and Franklin—Hippodrome, Brighton, Eng., 4-9, Empire, Clapham, London, 11-16, Star, Bermondsey, London, Eng., 18-23.
Hayward, Conroy and Hayward—Forest Park, St. Louis, 3-9, Forest Park, Kansas City, Mo., 10-16.
Hearn, Clark and Franklin—Crystal, Pueblo, Col., 4-9.
HELENA, EDITH—Tivoli, London, Eng., May 14-July 7.
Heim Children—Family, Scranton, Pa., 4-9.
Henderson, "Slim"—Pekin, Chgo., 3-9.
Hennings, Lewis and Hennings—Rock Springs Park, East Liverpool, O., 4-9.
Herald Square Quartette—Ponce de Leon Park, Atlanta, Ga., 3-9, Electric, Montgomery, Ala., 11-16.
Herbert and Rogers—Winona Park, Bay City, Mich., 3-9, Riverside Park, Saginaw, 11-16.
Heustis, Bertha Lincoln—Alps, St. Louis, 3-9.
Hibbert and Warren—Empire, Des Moines, Ia., 3-9.
Highlanders, Three—Lagoon Park, Cintl., 3-9.
Hill and Hill—H. and S., N. Y., 4-9.
Hilliard, Robert—Shea's, Buffalo, 4-9, Keith's, Phila., 11-16.
Hillman, Geo.—Bijou, Lansing, Mich., 4-9.
Hills and Wilson—Henderson's, Coney Island, 3-9.
Hillyers, Three—Crystal, Elwood, Ind., 4-9, Harter's, Wabash, Ind., 11-16.
Hinman, Capt.—Fresco Park, Pana, Ill., May 28-9.
Hoffman, Gertrude—Bijou, Memphis, Tenn., 4-9.
Holdsworths, The—Pastor's, N. Y., 4-9, Park, Uxbridge, Mass., 11-16.
Holman, Harry—Empire, Paterson, N. J., 4-9, Pastor's, N. Y., 11-16.
Holmes, Taylor—Proctor's, Newark, N. J., 4-9.
Hood, Joe—A. and S., Boston, May 28-9.
Horan, Eddie—Crystal, Elwood, Ind., 4-9, H. O. H., Wabash, Ind., 11-16.
Houlihan, Fred—Shea's, Buffalo, 4-9.
Howards, The—Forest Park, St. Louis, 3-9.
Hyams and McIntyre—Electric Park, Balto., 4-9.
Ingraham, Fanny Lee—Pekin, Chgo., 3-9.
Innes and Ryan—Lagoon Park, Cintl., 3-9, Lake Side Park, Dayton, O., 10-16.
In the Swim—Bijou, Memphis, Tenn., 4-9.
Irwin, Jack—Grand, Marion, Ind., 4-9.
Jack, Mr. and Mrs.—Olympic, Chgo., 4-9.
Jackson Family—Ontario Beach, Rochester, N. Y., 4-9.
Jacobs' Canines—Keith's, Boston, 4-9.
James and Richards—A. and S., Boston, 4-9.
Jeanette, Lillian—Atlantic Garden, N. Y., 4-9.
Jennings and Renfrew—Maj., Chgo., 4-9, Idora Park, Youngstown, O., 11-16.
Jerome, Elmer—Pastor's, N. Y., 4-9.
Johns, Johnny—Keith's, Cleveland, 4-9.
Johnson and Campbell—Family, Scranton, Pa., 4-9.
Johnsons, Two—Keith's, N. Y., 4-9.
JOHNSONS, MUSICAL—Tower, Blackpool, Eng., May 28-June 30.
Johnson and Wells—Budapest, Hungary, 4-30.
Johnstone, Ralph—Colonial, N. Y., 4-9.
Jones, Edmonia—Pekin, Chgo., 3-9.
Jones, Irving—Grand, Pittsburgh, 4-9.
Jones and Hite—Colonial, N. Y., 4-9.
Jones and Sutton—Spring Lake Park, Trenton, N. J., 4-9.
Jordan and Harvey—Pavilion, London, Eng.—Indefinite.
Jupiter Bros.—Olentangy Park, Columbus, O., 3-9.
Kalbfleisch Brothers—Atlantic Garden, N. Y., 4-9.
Kamoohi and Tony—A. and S., Boston, 4-9.
Kane, Leonard—Keith's, Phila., 4-9.
Karabanza Japs—Eden Musee, N. Y.—Indefinite.
Kates Bros.—Farm, Toledo, O., 3-9.
Kaufman Troupe—Olympic, Chgo., 4-9.
Keatons, Three—Casino, Roanoke, Va., 3-9.
Kelley and De Mar—Schaefer's Garden, Columbus, O., 3-9.
Kelley, E. Richardson—O. H., Three Rivers, Que., 4-9, Auburn, St. Paul, Que

Powers and Theobald—Crystal, Elwood, Ind., 4-9, Hayes, Wabash, Ind., 11-16.
Price, Harry M.—New Haven, Conn., 4-9.
Propescu and Nicolai—Luna Park, Coney Island, 4-9.
Provenians, Five—New York Theatre Roof, 4-9.
Quaker City Quartette—Shea's, Buffalo, 4-9, Keith's, Phila., 11-16.
Quigg, Mackey and Nickerson—Fairyland Park, Paterson, N. J., 4-9.
Quintette—Proctor's 23d St., 4-9, Proctor's 58th St., 11-16.
Ramir—A. and S., Boston, 4-9.
Rainer and Chandler—H. and S., N. Y., 4-9.
Rauf, Claude—Park, Peru, Ill., 4-9.
Rain Dears, The—Proctor's, Albany, N. Y., 4-9.
Rastus and Banks—Palace, Blackpool, Eng., 4-9, Empire, Accrington, Eng., 11-16.
Rathburn, Flying—Keith's, Cleveland, 4-9.
Rawls and Von Kaufman—Empire, Pittsfield, Mass., 4-9.
Ray, Fred—Grand, Pittsburgh, 4-9.
Raymond and Caverly—Alhambra, N. Y., 4-9.
Reed and Weatherly—Pekin, Chgo., 3-9.
Reeves, Florence—Olentangy Park, Columbus, O., 3-9.
REID SISTERS—Henderson's, Coney Island, 4-9.
Reno, Will and May—A. and S., Boston, 4-9.
Reynard, Ed. F.—Keith's, N. Y., 4-9, Casino, Norfolk, Va., 11-16.
Renz and Pantzer—Henderson's, Coney Island, 4-9.
Rey's Pigs—Luna Park, Coney Island—Indefinite.
Rialto Quartette—Novelty, Colorado Springs, Col., 4-9, Novelty, Pueblo, Col., 11-16.
Rice and Prevost—Hammerstein's Roof, N. Y., 4-9.
Rich, Jack and Bertha—Park, Camden, N. J., 4-9.
Richards—Island Park, Easton, Pa., 4-9.
Rinaldos, The—San Jose, Guatemala, Central America, Dec. 23—Indefinite.
Rio Brothers—Athletic Park, Buffalo, 4-9.
Reynolds Bros.—Dreamland, Coney Island, 3-9.
Ritter and Foster—Henderson's, Coney Island, 3-9.
Robertos, The—A. and S., Boston, May 28-9.
Rock, William—Fontaine Ferry, Louisville, 3-9.
Rockwell, Maude—Electric Park, Kansas City, Mo., 3-9.
Rogers, Will H.—Palace, London, Eng., 4-30.
Roney Sisters—Ontario Beach, Rochester, N. Y., 4-9.
Rosaires, The—Sans Souci, Chgo., 4-9, Fontaine Ferry, Louisville, 11-16.
Roses, Three—Colonial, N. Y., 4-9.
Rosetto and Dietto—Ontario Beach, Rochester, N. Y., 4-9.
Ross and Lewis—Palace, Blackburn, Eng., 4-9, Palace, Halifax, Eng., 11-16, Empire, Burnley, Eng., 18-23.
Rossow Midgets—Forest Park, Kansas City, Mo., 4-9.
Royce, Ray L.—Shea's, Buffalo, 4-9, Keith's, Phila., 11-16.
Runhard Sisters—Schaefer's Garden, Columbus, O., 3-9.
SABEL, JOSEPHINE—Colliseum, London, Eng., 4-30.
Salerno—New York Theatre Roof, 4-9.
Salmon and Chester—Keith's, N. Y., 4-9.
Sanders, Dean and Sanders—Orph., Lima, O., 4-9.
Santoro and Marlow—Orph., Mansfield, O., 4-9, Cliffside, Ashland, Ky., 11-16.
Saona—Chester Park, Cinti., 3-9.
Sato, O. K.—Alcazar d'Ete, Paris, France, 16-July 20.
Saunders, Chalk—Norumbega Park, Boston, 4-9.
Sawerdoe—Ontario Beach, Rochester, N. Y., 4-9.
Sears—Ramona Park, Grand Rapids, Mich.—Indefinite.
Selbini and Grovini—Pastor's, N. Y., 4-9.
Semole, Teeenbe—Luna Park, Pittsburgh, 4-9.
Schrode and Mulvey—Park, Bayonne, N. J., 4-9.
Schult's Dogs—Pastor's, N. Y., 4-9.
Secker and Wilkes—Lagoon Park, Cinti., 3-9.
Sexton's Dream—H. and S., N. Y., 4-9.
Seymour and Dupree—Tivoli, Sydney, N. S., 4 July 28
Shaw, Lillian—Poli's, New Haven, Conn., 4-9.
Shean and Warren—Keith's, Boston, 4-9.
Sheridan and Forest—Utahna, Ogden, Utah, 4-9, Young's, Salt Lake City, U., 11-16.
Sherman and De Forest—Grand, Pittsburgh, 4-9.
Short and Shorty—Athletic Park, Buffalo, 4-9.
Silvern and Emerie—Electric Park, Balto., 4-9.
Simon and Gardner—Proctor's, Phila., 4-9.
Simms and Conrad—Keith's, Newark, N. J., 4-9.
Slater, Master—Maj., Chgo., 4-9.
Smirl and Kessner—Keith's, N. Y., 4-9, Keith's, Phila., 11-16.
Smith, Chris—Keith's, N. Y., 4-9.
Smith and Campbell—Proctor's 23d St., 4-9.
Smith Trio—Norumbega Park, Boston, 4-9.
SNYDER AND BUCKLEY—Keith's, N. Y., 4-9.
Spissel Brothers and Mack—New York Theatre Roof, 4-9.
Stahl, Rose—Palace, London, Eng.—Indefinite.
Stanley and Leonard—Keith's, Boston, 4-9.
Stanley and Wilson—Olympic, Chgo., 4-9, Keith's, Cleveland, 11-16.
Stanton, Hugh—Keith's, Phila., 11-16.
St. John and La Fevre—Grand, Syracuse, N. Y., 4-9.
Steely, Doty and Coe—Forest Park, St. Louis, 3-9.
Stevens, Edwin—Grand, Pittsburgh, 11-16.
Stewarts, Musical—Henderson's, Coney Island, 4-9.
Stillman, Sue—Family, Scranton, Pa., 4-9.
Stinson and Merton—Proctor's 23d St., 4-9.
Sullivan and Richards—Duluth, Minn., 4-9, Winnipeg, Man., 11-16.
Sunny South—Paragon Park, Mantasket, Boston—Indefinite.
Swan, Olive—Hillside Park, Newark, N. J., 4-9.
Tanakas, The—Keith's, N. Y., 4-9.
Tanner and Gilbert—Park, Jamestown, N. Y., 4-9.
Tasmanian Troupe—Havana, Cuba—Indefinite.
Taylor, Lelia—Electric Park, Newark, N. J., 4-9.
Teal, Raymond—Crystal, Milwaukee, 4-9.
Ten Ji Troupe—Keith's, Phila., 4-9.
Thomas and Payne—Atlantic Garden, N. Y., 4-9.
Thurston—Shanghai, China, 1-30, Calcutta, India, July 1-31.
Tilley, Vesta—Colonial, N. Y., 4-9.
Todd Judge Family—Colonial, N. Y., 4-9.
Tomkins, William—Maj., Chgo., 11-17.
Toni Trio—Pekin, Chgo., 3-9.
Tops and Topsy—Athletic Park, Buffalo, 4-9.
Trovollo—Proctor's 23d St., 4-9.
Tulsa—Orph., Lima, O., 4-9.
Vallecita—Forest Park, St. Louis, May 28-9.
Valois, Harry E.—Novelty, Oakland, Cal., 4-9.
Valenteens, Three—Dream City, Pittsburgh, 4-9.
Van Gofre and Cotrely—Wallace Park, Paducah, Ky., May 28-9.
Vardamos—Unique—Minneapolis, Minn., 3-9.
Vano, W. H.—Casino, Rye Beach, N. Y., 4-9, Savin Rock, New Haven, Conn., 11-16.
Van Studdiford, Grace—Fair Bank, Indianapolis, 3-9.
Vaughners, Black—Maj., Chgo., 4-9.
Vernon—Keith's, Cleveland, 4-9.
Viola and Engel—Keith's, Phila., 4-9.
Vokes, May—Proctor's, Albany, N. Y., 4-9.
Walsh, Chas. and Jennie—Crystal, Frankford, Ind., May 14-9.
Walters and Prouty—Casino, Richmond, Va., 4-9.
Waltons, The—Unique, Eau Claire, Wis., 4-9.
Washer Bros.—White City, Chgo., May 27-9.
Watson, Fanny—Linn's, Buffalo, 4-9.
Welch, Mealey and Montrose—Maj., Chgo., 4-9.
Wells Brothers and Smith—Park, Kalamazoo, Mich., 4-9.
Wells and Leon—Schaefer's Garden, Columbus, O., 3-9.
West, Roland—H. and S., N. Y., 4-9.
Westcott, Eva—Poli's, New Haven, Conn., 4-9.
Weston, Willie—Proctor's, Albany, N. Y., 4-9.
Westons, The—Electric Park, Balto., 4-9.
Weston, Al. H.—H. and S., N. Y., 4-9.
Weston Sisters—Pastor's, N. Y., 4-9.
Whitman Sisters—Proctor's 23d St., 4-9.
White and Stuart—Maj., Chgo., 4-9.
Wightman, Allen—Wonderland, Wichita, Kan., 3-9.
Williams and Stevens—Bijou, Calumet, Mich., 4-9.
Willis and Hassan—Keith's, N. Y., 4-9.
Wilson Brothers—Fontaine Ferry, Louisville, 3-9.
Wilson, Tony—Shea's, Buffalo, 4-9.
Wilson Trio—Fontaine Ferry, Louisville, 4-9.
Winslow Sisters—Pekin, Chgo., 3-9.
Winslow, Wynne—Fontaine Ferry, Louisville, 3-9.
Winschermanns, The—White City, New Haven, Conn., 4-9.
Winters and Bissett—Melville Park, Johnstown, Pa., 4-9.
Winter, Winona—Proctor's 125th St., N. Y., 4-9, Proctor's 58th St., 11-16.
Winthrop, Madeline—Olympic, Chgo., 4-9.
Wizard Brothers—Dominion Park, Montreal, Can., 3-9.
Wolff Brothers—Glen Haven Park, Rochester, N. Y., 4-9.
Wolford's Circus—Dream City, Pittsburgh, 4-9.
Wood, Eugenia—Linn's, Buffalo, 4-9.
Wood, Francis—Keith's, Boston, 4-9.
Woodward's Seals—Hammerstein's Roof, N. Y., 4-9.
Wordette, Estelle—Jamestown, N. Y., 4-9.
World and Kingston—Ramona Park, Grand Rapids, Mich., 10-16.
World's Four—Keith's, Phila., 4-9.
Wycherly, Margaret—Keith's, Cleveland, 4-9, Grand, Pittsburgh, 11-16.
Wyckoff, Fred—Riverside Park, Saginaw, Mich., 4-9.
Yamamoto Bros.—New York Theatre Roof, 4-9.
Yeager and Yeager—Palace, London, Eng., 4-28.
Yeoman, George—Grand, Portland, Ore., 3-9, Star, Astoria, Ore., 10-16.
Youlin, Alma—Fontaine Ferry, Louisville, 3-9.
Young, Tot—Orph., Lima, O., 4-9.
Zeno, Jordan and Zeno—Fillis, Cape Town, S. A.—Indefinite.
Zimmerman, Al. and Pearl—Gem, Superior, Wis., May 14-9.
Zimmerman, Willy—Dominion, Winnipeg, Man., 4-9.
Zoska and King—Park, East Liverpool, O., 4-9, Farm, Toledo, O., 11-16.
Zulus, The—Lagoon Park, Cinti., 3-9.

ARENA.

CHANUTE, KAN.—Wallace Brothers' Circus May 18; poor attendance. Gentry Brothers' Shows 23.

LA BELLE, KAN.—Wallace's Circus May 19 pleased fair attendance.

LYONS, N. Y.—Pawnee Bill's Wild West exhibited here 1.

ELKHART, IND.—John Robinson's Circus billed for 1.

CHAMBERSBURG, PA.—Dreamland: Lowery Brothers' Circus May 26 pleased poor business, account of storm.

WILLIAMSPORT, PA.—Ringling Brothers' Circus 2.

HARRISBURG, PA.—Ringling Brothers' Circus May 31 to very good attendance; the best show here in several seasons.

BELOIT, WIS.—Hale's Fire Fighters 1. Hagenbeck's Circus 13. Gentry Brothers have announced their appearance here on an indefinite date in June.

COLDWATER, MICH.—Forepaugh-Sells Circus here 8.

OWOSSO, MICH.—John Robinson's Circus May 25 to two large and well pleased audiences. Hagenbeck's Circus 1. Ringling's Circus 28.

ALBANY, N. Y.—Barnum and Bailey 5.

PENN YAN, N. Y.—Pawnee Bill May 24; good performance and business. Morrow's Pavilion Circus 26; good performance; fair business.

LOCKPORT, N. Y.—Pawnee Bill's Wild West Show May 29 gave entire satisfaction to large crowds.

GOSHEN, IND.—Hoosier Amusement co. had small crowds week May 28, owing to cold weather. Forepaugh-Sells Brothers' Circus 9.

FARGO, N. D.—Sells and Floto exhibited here 1.

PETERSBURG, VA.—Ten Nights in a Bar Room (under canvas) May 23 pleased good business. Gentry Brothers' Show 24; good business; pleased.

EAST LIVERPOOL, O.—Forepaugh-Sells Shows exhibited here May 26 to two capacity audiences and pleased.

FREMONT, O.—Cole Brothers' Circus May 29; big business.

PEORIA, ILL.—John Robinson's Circus billed for 4. Forepaugh and Sells 10.——Item: Mr. O'Donnell, advance agent for Forepaugh and Sells, reports that that show has met with bad, rainy weather past three weeks.

ELMIRA, N. Y.—Colonel Cummins' Wild West May 25; two capacity crowds; excellent performance.

ERIE, PA.—Ringling Brothers' Circus due here 9.

OTTAWA, KAN.—Gentry Brothers' Dog and Pony Show May 25; gave two performances that were up to the usual high standard; the afternoon attraction was well patronized, but the evening performance was light in attendance, on account of other attractions.

SHELBYVILLE, IND.—Van Ausburg's Circus May 30 to crowded tents and good performances.

BALTIMORE, MD.—Gentry Brothers' Show exhibits here 4.

PONCA CITY, OKLA.—Reid's Kit Carson Show opened here May 24; excellent performance to very good business.

ARENA NOTES.

Albert Quarterman, the "footless acrobat," was married recently to Ethel Sperbeck, of Camden, N. J. The bride is one of a family of sixteen children, and is sixteen years old.

Walter L. Main, who is heavily interested financially in the Cummins' Greater Wild West Exposition Company, has assumed the management of the aggregation. Mr. Main has added to the exhibition the entire Luna Park Fire and Flames show, Powers' elephants and a large collection of wild beasts.

Mark Jacobi, an attache of the Cummings' Exhibition, was thrown from a train near Canandaigua, N. Y., last week, and was seriously injured.

One of the lions belonging to Ferrari's aggregation at Brighton Beach, Coney Island, was being put through his paces one day last week, when a painter who was applying a coat of red to some beams over the big cage missed his footing and fell into the cage. The red paint was sprinkled all over the lion and the painter was badly scared, but saved his life by making a quick exit from the cage while the trainer subdued the angry beast with her whip.

While Madame Morelli was training two young leopards at Luna Park the other day they got into a fight. Blank cartridges were exploded under their noses and whips were applied, but the animals refused to stop quarreling until both had had enough of it. They were finally separated and returned to their cages.

The War Department has detailed several officers to accompany the Barnum and Bailey Circus during its tour through the West for the purpose of studying the methods employed in moving the big organization and providing the food and supplies for the hundreds of men and animals.

Frank C. Bostock's valuable hybrid lion-tiger-leopard cub is dying. He cost Bostock $2,500 three months ago. Dr. H. Amling, Jr., has made an examination of the little fellow, and pronounced him seriously ill. The cub has been ailing ever since his arrival from Paris. His death will bring Bostock's losses as a result of transferring his collection to Coney Island up to $20,000.

Captain De Balestrier, a trainer attached to Mundy's attractions at Luna Park, was bitten on the arm last week by a bear. The animal was not working fast enough to suit its trainer and had its ears pulled. The bite resulted and the trainer had to seek medical assistance. The injury was not serious enough to keep the captain from performing.

While sleeping under a wagon Charles Lyle, an employe of the Barnum and Bailey's Circus, whose home was in Philadelphia, was killed May 26, at Cleveland, Ohio. The wagon was moved and the wheels ran over Lyle, cutting his body into three pieces.

Mlle. Marie La Blanche, a French performer, while doing a "slide for life" hanging by her teeth, at Indianapolis, May 28, was badly hurt. There was not sufficient slack to the wire and the gymnast came down so swiftly that she struck the platform with great force and was picked up unconscious. She was removed to a hospital.

A lion and a pig got into the same cage at Luna Park one day last week by mistake, and the trainer who owned the pig is mourning the loss of one of his cleverest performers.

When an autopsy was being made last week on the body of "Heidelburgh," a Bengal tiger, a diamond ring bearing a coat of arms and the initials "H. J. C." was found among the intestines. The tiger, which belonged to Frank C. Bostock, fell ill on its recent voyage from Paris. Mr. Bostock said he obtained the tiger two years ago from his agent in Bombay. His theory is that an Englishman was devoured by the tiger when hunting. He will send photographs of the ring to the War Office in London in the hope that it may explain some tragedy.

MATTERS OF FACT.

Jack E. Magee is receiving praise from the press and public this season with The Yankee Doodle Girls company for his original rendition of a confidence man. The Boston papers in particular said the character was a revelation and a type new to the stage, as the language and slang used were entirely novel and had never been heard before. In every city in which he has played the part the sporting element and street gamins are heard using his sayings and speeches.

Plays for repertoire and stock companies, as well as sketches for vaudeville purposes, are offered by H. A. D'Arcy, care this office.

"Confidential," care this office, wants a partner to purchase a half interest in a popular priced attraction with time booked for next season.

Mary Held, thoroughly experienced as a theatrical dressmaker, wants engagement as wardrobe mistress, and may be addressed 313 East Fourteenth Street.

Alice Knowland has attracted favorable comment by her artistic performance as a grotesque old maid in The Girl Patsy at the Savoy. Miss Knowland invites offers for next season.

Herbert Holcombe announces that in future the act of which he is the head will be known as Holcombe, Curtis and co. Margaret Webb, who has been with the co. for two seasons, has retired, and her place will be taken by Edith Palmer, formerly of Lew Fields' It Happened in Nordland, and The Wizard of Oz.

Harriette, an exceptionally talented leading woman, who has successfully essayed every description of leading roles, announces herself disengaged for the Summer and next season. She is equally at home in all styles of plays.

Crawford, Philley and Zehrung are to have new theatres in Topeka, Kan., and El Paso, Texas, the coming season. Both houses will be ready to open about Sept. 1, and the best attractions are wanted to start them on their career. Sept. 10-15 is State Fair week at Topeka, when two musical shows can reap a harvest. The two theatres will be enumerated among the handsomest playhouses in their sections of the map.

McClure, Phillips and Company have recently published a book of stage reminiscences by Clara Morris, entitled "The Life of a Star." The book is full of interesting stage history, and is written in Miss Morris' best style.

Rights to States and Territories for the presentation of The Brownies in Fairyland by local talent is being leased on royalty by Edith A. Pond, 310 West 122d Street. This piece has been one of the most successful of children's plays, and has played to very big business.

If you can show Manager Albert Ellsworth that your attraction has drawing qualities time is yours at the Athol (Mass.) Opera House, a first-class theatre, doing a first-class business. The town is booming and has a drawing population of 20,000.

A new version of The Man in the Iron Mask and a play entitled In the Flare of the Torchlight, requiring small cast, are offered to repertoire companies by "E. M.," Box 118, Elberon, N. J.

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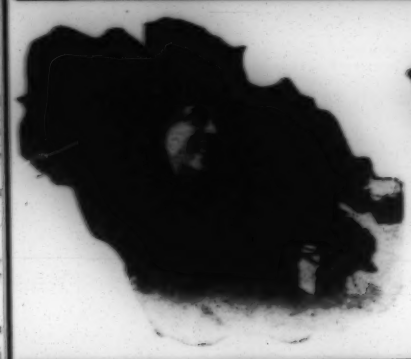

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Davey and Philip are singing "Crocodile Isle."

Madge O'Brien will feature Drislane and More's "Keep on the Sunny Side." Published by F. B. Haviland Publishing Company.

The Mascots, juvenile artists in vaudeville, are featuring "After They Gather the Hay," "Milo," "I'm Up in the Air About Mary," and "I Like Your Way."

Etta Williams and Lambert and Pierce are rehearsing "Keep on the Sunny Side," "Crocodile Isle," and "The Good Old U. S. A.," to place in their new acts this Summer.

Rose De Haven's new act, The Understudy, opened at the Doric Theatre, Yonkers, N. Y., May 13, and was immediately offered bookings on the Keith and Proctor circuit. The turn is a novelty girl act. Among the songs used are the following successes: "Waltz Me, Bill," "Indians Along Broadway," "Little Girl, You'll Do," "Lonesome Little Maid," "The Linger Longer Girl," and "Milo." The last mentioned song is used as a big ensemble dancing number, and the costumes are a revelation. The lyrics and music of this offering are the work of Benjamin H. Burt and Alfred Solman, and are published by Jos. W. Stern and Co.

Libby and Trayer were the headline attraction at the Auditorium, Lynn, Mass., last week. Their act met with much success, and the decided song hit of the performance was "Dear Old Dixie," published by New York Music Publishing House. The song was sung recently at this theatre by Lottie Gilson.

Ada Brown is at Erbe's Casino, North Beach, and her three songs are "The Good Old U. S. A.," "Crocodile Isle," and "Keep on the Sunny Side."

The Troubadour Trio are using "I Love You for Yourself Alone" and "Take a Trip to Merryland." This last named song is expected to be a popular Summer favorite.

Merritt and Rosella write Leo Feist as follows: "We used your song, 'Bull Frog and the Coon,' as a finish to our act last week at the Palace Theatre, following a first part with all kinds of songs, and were obliged to do an encore at every performance. Song is a big success and we intend to keep it on."

Winona Winters used the clever novelty song, "Cheyenne," at Proctor's Twenty-third Street last week, and responded to many legitimate encores.

The Bells are using "Keep on the Sunny Side" through the Massachusetts circuits.

The Messenger Boys' Trio have added "The Good Old U. S A." to their act at Brook's Casino, North Beach.

The New York Music Publishing House is a new firm but very successful. Henry Clay Smith, who was identified with Sol Bloom for a couple of years, is in full charge of affairs, and has an able corps of hustling employes. They have a good catalogue, particularly of ballads, including "Since Nellie Went Away" and "Dear Old Dixie."

Lottie Gilson, the "Little Magnet," at Hammerstein's Victoria Theatre recently scored with the new ballad, "In Dear Old Dixie," published by New York Music Publishing House.

Daisy Harcourt is following in the footsteps of other celebrities with Burt and Solman's Turkish song, "Milo."

Cecelia Weston, character comedienne, is using the novelty cowboy song, "Cheyenne," also the new rolling chair song, "Why Don't You Try?"

The new Summer song, "Waltz Me, Bill," by Benjamin Hapgood Burt, the writer of "Indians Along Broadway" and "Milo," is being taken up by vaudeville artists. The song bids fair to rival the popularity of Mr. Burt's "Little Girl, You'll Do," written in conjunction with Alfred Solman. It is published by Joseph W. Stern and Co.

Mabel Barrison, now playing at the Chicago Opera House, is pleasing her audiences nightly with her many song hits, among which "Not Because Your Hair Is Curly" and "Won't You Take a Float with Me" are decided hits, and Miss Barrison is nightly taking from six to eight encores on both songs.

Master Rocco Vocco, Chicago's boy vocalist, is the special feature at San Souci Park Theatre, Chicago, featuring Victor Kremer's latest success, "Like the Rose, You're the Fairest Flower," and "Not Because Your Hair Is Curly."

AMATEUR NOTES.

On May 26 the Cathedral Club presented Princess Proud at Keeney's Theatre, Brooklyn. The large cast was exceptionally well drilled. Those who appeared were Harry W. Lindsey, John E. Wallace, Edward J. Reilly, John F. Casey, Lester Moran, Daniel O'Sullivan, Thomas Downs, C. H. Sayres, Edward L. Conklin, Val Bradell, Cyril Corney, George C. Turner, Milo F. McDonald, Franklin M. Tomlin. There were also two large choruses of village girls and men. All parts were taken by male performers.

On May 28 amateurs presented His Lordship at St. Stephen's Parish Hall, Washington, D. C., for the benefit of the Neighborhood House. Mrs. M. E. M. Davis is author of the play, which was staged under the direction of Fannie Stocking. The complete cast included Berenice Mann, Maud May, Belle Myers, Edith Whitaker, Helen MacLeod Cyrus Mantz, Arthur Codington, Adrian Waring, Joseph Farrington, and Carlton Fox. Especial hits were scored by Miss Mann and Mr. Codington.

Pupils of the Bard-Avon School of Expression, Baltimore, gave an entertaining performance at Albaugh's on May 28. The piece was a dramatization by Miss Haughwout, principal of the school, of Onato Watanno's Japanese novel, "The Daughters of Nijo." The play served to mark the commencement of the school, being a departure from the customary literary exercises. Diplomas were awarded between the first and second scenes of the second act. The principals in the performance were Lucie Myer, Elisabeth Berry, Ada M. Knowles, Laetitia Duff, Katherine McWilliams, Mary Passmore, Leila Bolgiano, Helen Granlees, Katherine Morrow, Ellen Gray, Ruth Hudson, Eva Waskey, Virginia New, Lucy Gray, Edmonia Wolley, Floyd Prutchfield, Rose Myers, Myrtle Damast, and Elizabeth Long.

The G. D. S. Club, of Springfield, Mass., an association of young girls, presented a play entitled Snow White on May 26. The piece was arranged from the story of the same name by members of the club. In the cast appeared Helen Fernald, Adelaide Whitman, Amy Lindsey, Frances Nickerson, Katherine Nelligan, Elmor Genung, Barrett Whitman, Nora Nelligan, Mary Nelligan, Charlotte Nickerson, and Esther Clark.

On May 28 Trailing in Politics was presented by amateurs at the Academy of Music, Baltimore. The book and lyrics were by Arthur L. Robb and the music was composed by Wilford Herbert, both being young Baltimore men. Among those who assumed leading roles were M. V. Murphy, who gave a capital impersonation of Tom Trailing himself; George Luerrson, Algernon Fitzmorris, Mrs. William F. Murbach, and Mrs. Florence Rudolph. The Harrison Sisters performed a clever and attractive dance.

On the evening of May 30, at the college theatre of the Xavier Grammar School, Manhattan, students gave a laudable performance of Longfellow's King Robert of Sicily.

The English Club of Radcliffe College presented the famous old English pastoral classic, Endymion, at the estate of L. V. Niles, Wellesley Farms, on the evening of May 25. The proceeds will be devoted to the fund for furnishing the new Radcliffe library. In the cast were Margherita Sargent, Muriel B. Carr, Marion Hay, Lillian Barbour, Edith Kellogg, Dorothy Kendall, Margaret Griswold, Ruth Dallinger, Caroline Wright, Mabelle Abbott, Sara Burke, Carolyn V. Tanner, Ethel Hobart, Maud B. Gorham, Marjorie T. Gregg, Alice Holden, Charlotte Morgan, and Charlotte Babcock. Miss Sargent, Miss Hay, and Miss Barbour attracted particular attention. Special music for the songs and dances was written by Josephine Sherwood, a graduate of the college now well known in professional circles. The enchantment and fairy dances made singularly beautiful features for an outdoor performance.

The Chaminade Club, a favorite musical organization of Philadelphia, presented The Mocking Bird at the South Broad Street Theatre on May 28. The romantic opera was staged by Joseph Englebert, assisted by Helen Putaski as musical director. Many members of the cast were singers of considerable local fame. Among those deserving of especial mention were Henry Holtz, Harry C. Saylor, A. D. Smoker, J. Glen Fling, Willard Goldsmith, Franklin L. Wood, Harry Ebrey, Emma F. Ribi, Clara C. Dalsimer, Frances France, Elizabeth Pattee, Cornelia M. Ebrey, and Zella Heilbron.

The Washington Canoe Club Arundel Minstrel show, given at the National Theatre on May 26, was literally a howling success. The audience, being in an appreciative mood, laughed itself weary. This was the first theatrical effort of the association, and more successes are sure to follow.

On May 25 Mrs. Wiggs of the Cabbage Patch was performed in the Metropolitan M. E. Church, Washington, D. C. The honors must be awarded to Nellie Lutz as Mrs. Wiggs and Louise Raun as Lovey Mary.

On May 25 The Cricket on the Hearth, arranged in three acts, was presented by amateurs in the assembly hall of the M Street High School, Washington, D. C., the presentation being directed by Miss M. P. Burrell. Those who participated were Cedric Francis, Pen... Lewis, Charles Flagg, Faunthron Williams, Olive Ambler, Frank Snowden, Flaxie Holcombe, Margaret Wilson, and Ray Farley.

Members of the Adath Jeshurum Literary Society of Philadelphia on May 31 produced The Night Before in Lu Lu Temple, Broad and Spring Garden streets. The performance was under the direction of A. Weinstock. The cast included Pauline Lowey, Stella Bloch, Minnie Pulaski, Lottie Solomon, William F. Berkowitz, Leon S. Bridenbach, Solomon Heinsus, Herman J. Schmidt, and Leon Oppenheimer.

On May 29 Alt Heidelberg, a musical farce, was presented by the Arbeiter Turn Verein at the Dudley Street Opera House, Roxbury, Mass., proceeds being devoted to the San Francisco relief fund. The play, by Wilhelm Meyer-Forster, deals with student life at the great German university. Among those who appeared in prominent roles were Tony Krebs, Tony Freier, F. Winterol, Richard Tauber, Henry Bernhard, Carl Rauch, George Mischler, Jacob Milch, F. Weller, C. Pompey, August Homberg, Willy Ruhser, Marie Krebs, Mathilda Zollinger, A. Stegemann, Rosa Ecker, Franz Neukamm, Henry Goodman, Nic Timmermann, and F. Steinert.

Amateurs of Washington, D. C., presented Il Trovatore on the evening of Memorial Day at the National Theatre, under the able direction of Mrs. Kate Wilson-Greene. Honors were shared by Tom Greene as Manrico and Irving Myers, of New York, as the Count di Luna. Other performers were Newton Hammer, Elmo Jasper, George Sabourin, Mrs. W. H. Franklin, Mlle. Marta Montanari, and Eleanor Burgess.

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ARTIE HALL.

Miss Artie Hall, whose portrait appears herewith, is well known wherever there is a vaudeville theatre as the "Georgia coon shouter," owing to the clever manner in which she sings a coon song. She is at present singing "There's a Time and Place for Everything" and the novelty song "Is It Warm Enough for You?"

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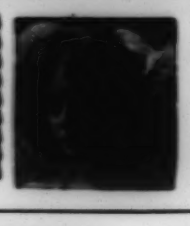

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